

MUSICAL AMERICA

Vol. XIX. No. 10

NEW YORK

EDITED BY

John C. Freund

JANUARY 10, 1914

\$2.00 per Year
Ten Cents per Copy

BERLIN AROUSED BY PROPAGANDA OF MUSICAL AMERICA

New York "Sun" Correspondent Cables Report of Lively Discussion Stirred by Editorials on Student Life Abroad and John C. Freund's Public Addresses—The Story of an American Girl Who Couldn't Succeed on Her Artistic Merits—Julius Krause, Editor of the Evening Staats-Zeitung Describes Conditions in German Opera Houses—Mme. Bloomfield Zeisler Endorses Movement

THE press all over the country and in Europe is taking up the propaganda begun in the columns of MUSICAL AMERICA and later carried on in his public addresses by its editor, John C. Freund, to the effect that the time has come when we should adopt not only a more generous but a more intelligent attitude toward all those who labor in the musical field in the United States, that we should recognize American composers, singers, players, teachers of tested ability and talent and cease the prejudice which exists against everything American in music, a prejudice based on ignorance of the truth.

Incidentally, in making this propaganda Mr. Freund saw fit to draw the attention of the American public to the fact that it is not only no longer necessary for young people to go abroad to get a musical education, but, furthermore, that, especially for young women, there is grave danger of disaster unless they are properly protected, are fairly well acquainted with foreign languages, have considerable talent, and, above all, sufficient means to see them through.

As was natural under the circumstances, this has stirred up many teachers and musicians abroad, particularly those who had but a vague idea of what this paper had published, and what its editor had said in his addresses, and so had jumped to conclusions that were not warranted.

There were others, indeed, who, with devilish ingenuity, have endeavored to throw the public off the scent as to the real issues involved, by declaring that the editor of this paper, and indeed Mr. Walter Damrosch, who had expressed himself in plain language on the subject, had attacked the virtue of our American girls who are abroad.

Among those who know him it can be said at once that Mr. Damrosch's character, his standing, his long and honorable record, his notable service to the cause of musical art and education in this country are all too well established to cause such a charge to be regarded, for one instant, with any credence.

As a matter of fact, what Mr. Damrosch attacked, and what the editor of this paper also attacked, were the shameful conditions which prevail in Europe, and, indeed, to some extent, in this country also—conditions which make it almost impossible for a young girl to win success on the operatic stage and maintain her honor and self-respect.

A flood of communications has come to this paper, the overwhelming majority of which indorse the stand it has taken.

How great an amount of interest has been aroused can be seen from a series of interviews in the New York Sun of Sunday last, cabled from Berlin, in which a number of prominent musicians

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—Photo by Mishkin

KATHLEEN PARLOW

Celebrated Young Violinist Who Is Now Making Her Third Successful Tour of the United States (See page 41)

NO HAMMERSTEIN OPERA

Impresario Decides to Postpone All Plans Until Next Fall

Oscar Hammerstein's new opera house in Lexington avenue, New York, will not be opened until the first week in September. Announcement to that effect was made by Mr. Hammerstein on Monday last. The intention had been to open next week with performances in English. Mr. Hammerstein's statement follows:

"Mr. Hammerstein to-day concluded to postpone his season of grand opera until the first week in September. The new opera house, which is of such gigantic

proportions that even an army of mechanics and laborers under contractors working night and day will have difficulty in finishing the building before March, in all probability will remain closed until September. The main cause of the delay was the impossibility of finding rock bottom. The surveys and soundings taken before excavating disclosed firm ground, but when uncovered most of it proved to be enormous boulders, under which all was mud and water, until solid rock was found.

"The proceedings now before the Appellate Division of the Supreme Court to dissolve the injunction obtained by the Metropolitan Opera Company against Mr. Hammerstein cannot be heard before the middle of February, when Mr.

Hammerstein expects a reversal of Justice Pendleton's decision, which in the main was based upon the view that the theatrical or operatic business was really not a business, trade or commerce, but an intellectual entertainment.

"To-day the chorus was paid off, to reassemble again for rehearsals in August. Several of the principals have been placed with other companies, and such artists as Orville Harrold, Marcus Kellerman, Alice Gentle and Nina Morgana will make a concert tour under the name of the Hammerstein Grand Opera Concert Company."

Mr. Hammerstein added that, when his season opens in the Fall, it will be carried out as originally planned, with opera in several languages.

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were quoted, some of them criticising statements which neither Mr. Damrosch nor Mr. Freund have made. The article as printed in the *Sun* follows:

American Girls' Morals Ruined by Berlin Life?

Danger to Music Students No
Greater Than in New York,
Say Walter Damrosch's
Critics

[Special Cable Dispatch to The Sun]

BERLIN, Jan. 3.—The big colony of American music students in Berlin, which includes persons from every State in the Union, almost from every city of importance, is giving rise to editorial remarks in *MUSICAL AMERICA*.

Referring to a statement of Walter Damrosch regarding conditions surrounding young women studying music abroad *MUSICAL AMERICA* says: "These conditions have such an effect on American girls as to make white slave stories sound like pretty fairy tales." Mr. Damrosch said:

"They come to me hollow-eyed and stripped of everything, money, jewels, health, virtue, even of the belief in God."

Many American girls who are studying here regard this as an attack on their honor and character. The consensus appears to be that, although there is some foundation for the charge, the moral atmosphere of Berlin, where American parents unadvisedly send their daughters unprotected and without a chaperon, is no worse than that of New York, and that Mr. Damrosch from his knowledge of a few cases concluded that the majority of American students here are of the same type.

Eleanor Painter, prima donna of the Deutsches Opera in Berlin, said:

"I have studied and sung in New York, London and Berlin and I found conditions no worse here than they are in New York, while the opportunities to study here, with hundreds of concerts nightly and opera for eight months of the year, are much greater."

"New York cannot throw any moral stones at Berlin. A girl of strong moral character and determined to keep straight is in no greater danger in Berlin than in New York. I do not approve of young girls from small towns, not familiar with life, being sent unprotected to Berlin any more than I approve of their being sent to New York under similar conditions."

Dr. Crosser of Chicago, pastor of the American Church in Berlin, said:

"It is equally misleading to say that the statement is true or to deny it flatly. Music teachers at home and abroad will take sides, as the matter affects them materially, but those who are not teachers and who are not afraid to speak out openly admit the danger not only to young women but also to young men. It is only fair, however, to say that it is greatly to the credit of American girls that they have withstood so well the temptations of Europe."

"A more critical period of their lives is when they return home, because the new attitude they take toward American ideas and old friends is apt to develop restlessness among them and discontent with their former life and environment."

F. K. Clark, the leading American vocal teacher, said the charge is an "outrageous libel." He acknowledged that girls away from home are more or less in danger all the time, "but," he added, "conditions are just as bad in New York and Chicago and even in Boston as they are in European cities."

Dr. Alice Luce, principal of the Willard School, where the daughters of many prominent Americans are students, and whose long residence in Leipzig and Berlin makes her a recognized authority on the training of American girls abroad, did not agree with the editor of *MUSICAL AMERICA* or Mr. Damrosch.

She suggested that the "hollow-eyed girls" owed their condition to lack of sufficient nourishment, as many American girls come abroad to study on the slenderest means. Dr. Luce did not con-

sider the danger in Europe any greater than that in America.

"It cannot be denied, however," she added, "that some girls go astray in Europe, but there is no need even out of patriotic sentiment to close our eyes to the fact that some go astray in America. That is no standard for judging the virtue of the rank and file of girl students."

"I was dean of the New England Conservatory of Music in Boston for some years and also at Oberlin College, Ohio, and I regret to say that I was obliged to deal with numerous instances where girl students misbehaved themselves most seriously. The head of any of the leading conservatories can cite similar cases."

Of the number of communications which have been received by the editor of *MUSICAL AMERICA* he has selected the following, which tells a cruel story of struggle and trial. The good faith of the writer, whose name and address are known to him, are vouched for.

A CASE IN POINT

To the Editor of *MUSICAL AMERICA*:

I have known you for years, through your frank and sincere articles in *MUSICAL AMERICA*. Therefore I feel impelled to regard you as a friend, and in my despair turn to you as a last hope. You have spoken so encouragingly of an American artist's chances in America—won't you, then, tell me the "wherefore" of the following case or give me a remedy for it?

Seven years ago a young girl in her teens came to New York from the West. She was pronounced by all who heard her to be a "wonderful singer"—a "Jenny Lind," a "future Gadsby—even in resemblance of facial features," etc., etc., but she had nobility of character as well as of blood, and so remained "good."

For that reason she had to fight even starvation for five terrible, sweltering months in a cheap little furnished back room in the West Eighties in this city.

Finally she succeeded in getting a vaudeville engagement at \$35 a week, but was soon compelled to leave that, to save her honor! The big "operetta" managers never fulfilled any of their enthusiastic promises upon first hearing and seeing her—because—"she will never fill our boxes and first rows with the men who will pay for a good show, but want a good time after it, as well," etc., etc.

Finally, a woman far from where this young girl had ever been, heard so much of her promise and talent, for she possessed, and still possesses not only voice but dramatic talent, appearance and a strong personality, besides—that she wrote to her, and after a long correspondence, being convinced of her merit and ability, offered to loan her \$2,000 to study abroad and perfect herself for grand opera—although they had never met! The girl had been assured by an unscrupulous Italian "impresario" who took under his wing American talent and undertook to "instruct, give them débuts and provide subsequent engagements" for them in Italy, that that sum—two thousand dollars—would be sufficient absolutely to insure her career. However, by dint of her intelligence he got only \$250 of her money. Needless to say she received no instruction from or through him, though she did make a phenomenal success in the rôles of *Siebel* and *Lola*—the only chances he gave her, though she was even then a dramatic lyric soprano, with every indication of a pure dramatic soprano when she should be sufficiently mature in years. Every appearance, every audition created a furore—in Germany, as well as in Italy—yet no engagements—because—she remained true to herself and her bringing up.

She returned to America, sang for D—at the Metropolitan, having been introduced by Mr. T—, and three years later was told by D's private secretary, in presence of a witness: "Of course I remember you, though I saw you but twice, three years ago. I did not hear you sing, but I am not likely to forget it when one out of thousands of auditions is spoken of in such terms of enthusiastic praise as was yours." When she said, "Well, then, why was I not engaged?" he replied, "My dear girl, if you do not know, I do not want to disillusion you," etc.

Be it remembered, this young girl sings in French, German, Italian and English, with such diction that one understands every word, and speaks, reads and writes the last three with rare accuracy.

To the everlasting shame of American managers who will not give their coun-

trywoman a chance this girl is being slowly consumed by the unsatisfied longing of her artistic temperament and ambition, and the awful fight to repay the debt of her fruitless studies, to the woman who, like herself, had faith in the triumph of a good girl's talent and merit.

I could write books on this one girl's struggles, for I have been her constant, yet helpless companion; but I will spare you as well as myself the pain. I ask only that you will keep in strict confidence my name and identity, which I send you. Very sincerely,

SUBSCRIBER.

What Julius Krause, Managing Editor of the Evening "New Yorker Staats Zeitung," Says

WITH regard to the bitter criticism by various members of the musical profession in Berlin, through the columns of the *New York Sun* and other papers of the charges, as to the conditions in the opera houses abroad, made by Walter Damrosch and by John C. Freund, in his articles and public addresses, a representative of *MUSICAL AMERICA* was sent to interview Mr. Ju-

lius Krause, managing editor of the evening edition of the *New Yorker Staats Zeitung*, the leading German daily paper in the United States.

Way' as immoral never dared to dispute the facts on which the author based his drama.



Julius Krause, Managing Editor of the Evening Edition of the "New Yorker Staats Zeitung"

lius Krause, managing editor of the evening edition of the *New Yorker Staats Zeitung*, the leading German daily paper in the United States.

Mr. Krause said: "I find it most interesting to watch the propaganda being made by Mr. John C. Freund to gain recognition for American music and American musicians. It is interesting to me because I started some years ago as art critic of the *New Yorker Staats Zeitung* to fight on the same lines for the American painters."

"I was born in Germany and of course I love German art, but that does not hinder me from being also in love with American art, and recognizing that American painters are doing splendid work. I pleaded their cause, I told the public that it was not necessary to go to Europe to buy good pictures, and I also told the painters to open their eyes in this, their own country; to paint America the beautiful, America the picturesque."

"Art is international, but there exists national art. National art must root in the soil of its own country; therefore, American artists must have a chance in America. I would be foolish to say to an artist you must not leave this country, but it is also foolish to say an American artist cannot obtain artistic education in America."

"If an American painter or sculptor goes to Europe to study it will do him good, but before he goes abroad he ought to be a painter or sculptor. We do not send our boys and girls to Europe to learn the A B C in the art of the painter or sculptor. Why should we do it, if they are going to study music? The better the foundation, the better and stronger will be the educational building that is going to be erected on the foundation made at home. A good foundation

Way' as immoral never dared to dispute the facts on which the author based his drama.

"If a musical production is 'put on' neither the artists nor the chorus are, as a rule, paid for rehearsals. The producer, or his stage manager, has the right to discharge anybody he does not like, and even after the successful first night an artist might get the 'G. B.'"

"Do you really believe that this is an ideal and moral situation? I believe that many young girls are also ruined in America, ruined by men who are 'Pashas' in stageland."

"In Europe artists are paid for rehearsals. In Germany the actors form a very strong organization for their own protection. Of course, this organization also takes in the opera houses. A few years ago a law was passed for the protection of artists, singers and actors. One of the best known German producers, Director Dr. Zicke, was sent to the penitentiary for misusing his office for immoral purposes. I remember a famous picture by Reznicek published in *Simplicissimus*, a well known German paper: a beautiful young girl, in the private room of the opera director, expresses her disgust at the very situation described by the editor of *MUSICAL AMERICA*!"

"Listen to what the heroine in Sudermann's 'Heimat' (Magda) tells of her life before she became the great operatic star. In Sudermann's novel, 'Das Hohe Lied,' we find the story of a German girl who is studying music. The author is very outspoken. Now, here is a girl, born and raised in the country, in which she is ruined. There can be no question that the danger would be even greater for an American girl who hardly under-

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stands the language and does not know the conditions.

"I do not want to go on record as one who defames the dear old Fatherland. I believe that the conditions in the theaters and opera houses of all Europe are far from being ideal. I do not care to discuss the question whether they are better over here, but I know that an American music teacher, whose daughter is now a prima donna in one of the small court theaters in Germany, broke up his home and went to a boarding-house, together with his younger children, because he wanted his wife to go with the daughter, who started her career at the bottom. The man, who was born and raised in Germany, and had sung in European opera houses, knew very well what he was doing, and his undertaking was successful, but the cost was very high, for himself and the younger children, who had to miss the wife and mother.

"The other day a member of our staff received a small volume—Nietzsche's 'Gedichte und Gedanke.' He was quite astonished to find in this book a sheet of paper on which was written a poem bearing the title 'Farewell to My Mother.' The donor had accidentally left this paper in the book. When I saw it I came to the conclusion that it was the writer's intention to commit suicide. One of our reporters was sent at once to this man. He found him in despair, he was lonesome, oh so lonesome! His money was gone; he hadn't eaten anything except a couple of rolls for many days and he had had such a dreadful and sad Christmas! His family is sending this young German student a monthly allowance till he will be able to make a living, but the allowance did not arrive in time. In the house was nobody he could talk to. He does not speak English. So he became desperate. The *Abendblatt* has many readers who contribute to our private charity fund. A few dollars out of this fund and a good 'talking to' made a new man out of this would-be suicide. He felt that in the foreign country there were some people who took an interest in him.

"Now this is the story of a well-educated, strong young man who came very near throwing away his life. Let us suppose a young girl, studying music in Europe, had the same experience. Her landlady or somebody else shows her some kindly interest, but with the intention of ruining her or even of making a white-slave out of her. In Europe the women are not as much respected and as well protected as in America. Foreigners who come to Europe and do not know this therefore run a great risk.

"Let us go back to the musical situation in America. Mr. Freund's propaganda for American artists and for American art has made a sensational success. People who hear his lectures are very enthusiastic. I am not quite convinced that to-day there are enough musical geniuses in America to supply all the needs of a music-loving public, but I believe it is time to combat the prejudice which exists among the Americans against their home talent and American art.

"This young nation was too busy in building railroads, founding industries and developing the resources of this rich country to bother much with art, but now it will find time to attend to the higher wants. If it looks around it will be quite astonished to discover that American art really exists, and it will then give the American artists proper recognition.

"To call attention to the existence of American art and American artists is an undertaking which deserves credit and to that extent at least I heartily approve of the propaganda Mr. Freund is making."

Mme. Bloomfield Zeisler Endorses the Course of "Musical America"

The renowned American pianist, Mme. Fanny Bloomfield Zeisler after her phenomenal success at her recital last Saturday afternoon, sent the editor of *MUSICAL AMERICA* the following message, through Mr. Arthur Judson:

"Tell Mr. Freund that I fully indorse the stand he is making for the proper recognition of American singers, artists, composers and teachers!

"He is doing a great and noble work

and it behooves all those who, like myself, have been 'through the mill' to stand by him in the brave fight he is making.

"It is only those who have had to struggle as I did to win success who can have any idea of the terrific effort necessary to overcome the prejudice which, even today, exists against everything and everybody in music bearing the name 'American.'"

Say Publicity Acts as Timely Warning

Bureau of Musical America,
3 to 30 Winterfeldstrasse,
Berlin, December 29, 1913.

THE stand taken by John C. Freund with regard to the dangers and pitfalls surrounding American music students—pre-eminently the girl students—in Europe, has created a much greater stir in Berlin than you may be aware of. When your correspondent attended the luncheon in the Hotel Esplanade of the American Luncheon Club of Berlin on the 17th, at least half a dozen per-

sons took occasion to broach this subject to him. Opinions vary, of course, as to the justice of Mr. Freund's attitude, but there seems to be a consensus of opinion that it was a fortunate inspiration that brought up this topic at all.

"At least," said a prominent speaker of the colony, "it will tend to inform Americans at home of the dangers involved in the altered conditions of life for young women pursuing their studies abroad."

In our conversations with German newspapermen we were unable to draw forth a more significant statement than that the dangers surrounding our young women studying in Europe are common to all countries and by no means confined either to Germany, France or Italy; that these dangers are in no way the result of peculiarities of this or the other country, but are rather to be attributed to the sudden liberation of the student from previous family influence, which in many cases may have been of the strictest. Therefore, conclude the Germans, the danger in the case of a young German woman leaving her family and friends to go alone and unprotected to America would be just as great as with the American woman coming to Europe. And this is exactly what Mr. Freund himself avers.

O. P. JACOB.

SUCCESS UNEQUIVOCAL CROWNS "L'AMORE DEI TRE RE" IN ITS FIRST AMERICAN PERFORMANCE

Coming Almost Unheralded, Montemezzi's Opera Produces Electrifying Effect Upon Witnesses of Its Premiere at Metropolitan—"One of the Most Deeply Affecting and Full-blooded Scores Since Wagner"—Thrillingly Sung by Bori, Amato, Ferrari-Fontana and Didur

"L'AMORE DEI TRE RE" ("The Love of the Three Kings"), a three-act lyrical tragedy with text by the young but well-known Italian poet and dramatist, Sem Benelli, and music by the young but practically unknown Italian composer, Italo Montemezzi, was given for the first time in this country at the Metropolitan Opera House on Friday evening, January 2, as the second operatic novelty of the season. The production was consummated with a minimum of advance heralding, without increase in the prices of accommodations and without any particular claims of the management in respect to the artistic qualities of the work. And the wisdom of this policy of comparative silence and seeming indifference was demonstrated forcibly and movingly at the premiere even as had been the case with "Boris" last season and with "Königskinder" two years earlier.

"L'Amore dei Tre Re" is in relation to

the "Rosenkavalier" a repetition of the case of "Königskinder" and the "Girl"—only with a reversal of nationality in the present instance. Gently and unostenta-



—Photo by White

"Avito" (Edoardo Ferrari-Fontana) and "Flora" (Lucrezia Bori) in the Love Scene, Act II, "L'Amore dei Tre Re"

tiously it unfolded itself a creation of the purest, most touching, simplest and most restless beauty, a pregnant new word in the lexicon of modern Italian opera, in many ways the most gratifying example of musical drama from the higher aesthetic standpoints that has come out of Italy since Verdi.

True enough, the drama as such is very far removed from the coarse, sensuous, blood-heating affairs so highly prized by contemporary operatic artisans of that country and so dear, though vitiating, to popular taste. True, as well, Montemezzi has neither essayed nor achieved fire-eyed and revolutionary conclusions in his music for the delectation of progressive pedantry. Nor yet has he pandered, Puccini-like, to obvious musical appetites. In spite of all these im-

pediments, apparently formidable to those of superficial mentality, there need be little apprehension respecting the success of "L'Amore." Popular psychology in such matters often seems baffling to those who fail to recognize that the great body of the public is in the last analysis fully responsive to the effects of the genuinely sterling in art. Lofty beauty paired with sincerity is an element to which the popular consciousness eventually reacts despite the controversies of cynicism. And with these qualities Montemezzi's opera is suffused from the first bar to the last. Moreover it has the invaluable asset of brevity; barely two hours and a half are required for the enactment of the tragedy, including the two intermissions, thus bringing it practically within the same time limit as "Bohème."

In this brief preamble momentary reference must likewise be made to the magnificently opulent mounting provided by the Metropolitan, and the devoted efforts and superb interpretation accorded the work by Miss Bori, and Messrs. Amato, Edoardo Ferrari-Fontana and Didur, not forgetting the all-



Sem Benelli, Poet of "L'Amore dei Tre Re"—"No Such Beautiful Libretto Has Fallen to the Lot of an Italian Opera Composer in Many Years"

comprehensive influence of Mr. Toscanini at the orchestral helm.

Success Unequivocal

Success indeed crowned the new opera absolutely and unequivocally and it may forthwith be considered to have taken its place in the Metropolitan repertoire as a popular favorite destined to rank with "Boris" and "Königskinder." The first act, to be sure, left the issue unsettled, for though the large audience applauded it cordially it was not yet prepared to pledge its faith unreservedly. But doubt and hesitancy vanished with the second act, after the thrilling conclusion of which the house broke into a tornado of applause and hypothetical success became assured triumph. Sixteen times were the four principals summoned before the curtain amidst cheers, and unavailing efforts were made to bring forward Mr. Toscanini. But the conductor, later reported to be indisposed, refrained from appearing. Practically everyone remained to witness the tragic dénouement and there was also much enthusiasm when the final curtain fell.

The production was in all its departments worthy of the little master-work. The *mise-en-scène* by Mario Sala is striking in every scene—the sombre hall with its huge blocks of marble supported by thick marble columns; the castellated battlements in the second act with massive fortress in the background and overhead, floating clouds which thicken at the approach of the catastrophe; and the chapel crypt in the third, a reproduction of the church of San Vitale in Ravenna with its architecture and mosaics of Byzantine style.

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Italo Montemezzi, Composer of "L'Amore dei Tre Re"—"Normal Advance Along the Lines of the Present Score May Prove Him the Legitimate Heir to the Supremacy of Verdi"

SUCCESS UNEQUIVOCAL CROWNS "L'AMORE DEI TRE RE" IN ITS FIRST AMERICAN PERFORMANCE

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Dramatically the four leading artists played into each other's hands in unsurpassable style. Lucrezia Bori, as *Flora*, put to her credit the best achievement of her American career. A ravishing picture to the eye, a marvel of grace and plasticity, she sang enchantingly and denoted with a world of pathos the soul-struggle of the young woman fully conscious of the worth of her lord, touched by the infinite pathos of his idolatry of her, yet powerless to resist the importunities of one whose ardor overrides all her scruples. Her *Flora* heightens the young woman's artistic stature very noticeably.

Ferrari-Fontana's Début

Mr. Ferrari-Fontana—the husband of Mme. Matzenauer—who had never before been heard in New York, won an instantaneous place in the affections of his audience by his work as *Avito*. He acted it intelligently and revealed a tenor voice of great volume, essentially Italian in timbre but always virile, ringing and resonant and well-handled. Nervousness may have had something to do with the unsteadiness of his tones at the beginning of the opera, for this disappeared as the evening advanced. His further appearances will be expectantly awaited.

In notably good voice, Mr. Amato also covered himself with glory as the noble-hearted, all-forgiving *Manfredo*, the most sympathetic figure in the work. He sang his farewell to *Flora* with due feeling for its tenderness and was moving in the death scene. Mr. Didur has done nothing better outside of *Boris* than the blind *Archibaldo*, prescient in his world of darkness, goaded to madness by the thought of his son's betrayal and eventually, through the supreme irony of fate, bereft of all that made life tolerable for him. The strangling of *Flora* he made properly gruesome and he looked the embodiment of fate as, with halting steps but firm determination, he carried away the body of his son's wife whom he had loved with jealous affection. Mr. Didur, moreover, sang the music well. Mr. Bada filled the small rôle of the guard, *Flaminio*, adequately while Mr. Audisio, Mme. Maubourg and Mme. Duchêne as-

the inevitable consequence of engulfing the singers. The orchestral execution left no flaw open to critical attack.

The Tragedy of Benelli

A detailed summary of the argument of Sem Benelli's drama having been

Flora's lips. But *Archibaldo* further becomes party to his own unhappiness by unwittingly causing the death of the guiltless *Manfredo* who likewise kisses the lips of his wife as she lies on her bier.

In its operatic form Sem Benelli's tragedy has been subjected to practically no alterations beyond a slight abridgement of several speeches and a few unimportant changes of words made necessary by musical exigencies. The poet has converted the episodes which origin-

ture and in adapting it to such in barefaced defiance of all the tenets of Italian veritism, Italo Montemezzi steps forth without warning into the front rank of contemporary operatic writers, one who if he continues to travel the path which he has trodden in "*L'Amore dei Tre Re*" will prove himself an untold artistic boon to his country by restoring its opera to the sphere of poetry, nobility and dignity from which "realists" have sought in an evil day to divorce it.

In the process of a critical summary it



—Photo by White

"*Avito*" (Mr. Ferrari-Fontana) Dead After Kissing the Poisoned Lips of "*Flora*" (Miss Bori) and "*Manfredo*," Perishing in the Arms of "*Archibaldo*" (Mr. Didur) from the Same Cause. Act III, "*L'Amore dei Tre Re*."

given in last week's issue of MUSICAL AMERICA, the need is obviated of its reiteration at this writing. Suffice it to recall that its scene is a feudal castle in a mountainous region of Italy, its time of action some indeterminate period of the middle ages forty years after an unnamed barbarian invasion. Briefly, the essentials of the plot treat of the illicit

ally preceded the entrance of *Avito* in the last act to elegiac choruses on the stage and behind the scenes. Beyond that the drama remains intact. With the possible exception of Brian Hooker's "*Mona*" no such beautiful libretto has fallen to the lot of an opera composer in many years and certainly none of Italian extraction has been so exceptionally favored. In matter and treatment Benelli's piece betrays something of a kinship to Maeterlinck—the Maeterlinck of "*Monna Vanna*"—and d'Annunzio. Admirably proportioned, wrought with compelling emotional power, dramatic logic and consistency, simple in motive, it is always atmospheric and poetic. The sense of impending tragedy is established from the outset.

Though a perusal of the libretto conveys an impression of possible slowness and paucity of action the idea completely vanishes in the course of actual representation. As in "*Tristan*," however, the action is pre-eminently psychological.

It may be urged that the tristful tale offers no feature of novelty, that it is but a variant of "*Francesca da Rimini*" and similar in its essentials to countless others of that stamp. The contention is undoubtedly valid but how vain! Whether familiar in its fundamental aspects or not it is in the profoundest measure elemental and human, a story a thousand times repeated in this guise or in that, but never old. Benelli's personages, too, are clearly drawn, and admirably vitalized figures—notably the blameless, large-hearted, all-forgiving *Manfredo*, innocent victim of an inexorable fate, and the blind *Archibaldo*, a sort of Guido Malatesta, stern and terrible arbiter of savage justice, a patriarchal Nemesis, at once awesome and pathetic. Four characters sustain the burden of the drama—the chorus is a picturesque but none the less an episodic element in the last act—yet not for one moment does interest flag. The emotional plan is not of the nerve-rasping order favored by the disciples of the younger Italian school. It is that of tragedy in the lofty Aristotelian sense.

Benelli is a true poet (how unutterably of another world is this text from the concoctions of that clever hack Illica!) and "*L'Amore*" is in almost every line redolent of the grace of imagination and the beauty of tender poetic fancy. Its verse is pliant and elastic. Unlike Hooker's poem for "*Mona*," it is not of such concentrated richness of expression and imagery as to defy the enhancement of its eloquence by musical investiture. In divining the ideal suitability to operatic purposes of a work of this na-

becomes necessary to estimate the new work on the respective basis of poem and score. Nevertheless, the hearer of the opera must be forcibly struck by the extraordinarily felicitous amalgamation of these two factors, their rare unity and ideal coherence.

Montemezzi's Genius Indubitable

Montemezzi is but twenty-eight years of age. In his present score—his third operatic venture, the previous ones having been "*Giovanni Gallurese*" and "*Hellera*"—he has well-nigh managed in three or four instances to touch greatness. But if "*L'Amore*" is big in intrinsic virtues it is bigger still in promise. The young man possesses indubitable genius. In some respects he is already a master. To what heights his bounteous innate gifts will ultimately conduct him can scarcely be surmised at this juncture. Normal advance along the lines indicated by the present score may prove him the legitimate heir to the supremacy of Verdi.

The grasp of the principles of operatic

[Continued on next page]



—Photo by White

"*Manfredo*" (Pasquale Amato) Stunned by the Murder of His Wife, "*Flora*" (Miss Bori), by His Father, "*Archibaldo*" (Adamo Didur). Act II, "*L'Amore dei Tre Re*."

sumed rôles of very subsidiary account. The mourning choruses were beautifully sung.

Despite his reported illness Mr. Toscanini read this score with overwhelming dramatic force and also with a wealth of poetic tenderness. There were moments, though, in which he permitted his enthusiasm for the instrumental parts to militate against discretion with

passion of *Flora*, spouse of the warrior *Manfredo*, for *Avito*, an Italian princeling subjugated by the ruling invaders—among whom *Manfredo* and his blind and aged father, *Archibaldo*, are leaders—of the surprisal of the guilty pair by the latter, who straightway avenges his son's honor by strangling the girl and then entraps his son's betrayer by the device of poison spread on the dead



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[Continued from page 4]

technic and craftsmanship is consummate. Montemezzi's sense of the dramatic is innate and compelling. He comprehends in the fullest the relative functions and capacities of orchestra and voice and writes for the latter with unerring instinct for what is idiomatic and most effective in the best modern sense. No explosive effects nor awkward inflections of the melodic line—so prevalent in contemporary operatic writing—are discernible in this fluent and supple, arioso, veritable type of Wagnerian "speech-song," magnificent in the extensive reach and broad span of its melodic phrases.

Viewed in its larger aspects Montemezzi's score discloses itself as one of the most deeply affecting, wholeheartedly sincere, virile, full-blooded and emotionally persuasive that has come to light since the death of Wagner. From the very outset the young composer summarily evinces his absolute independence of Puccini. A Wagnerian influence is, doubtless, inherent in its substance even as it permeates all modern composition to a greater or lesser extent, but Montemezzi is neither a servile copyist nor yet an unmitigated epigone.

A few chord formations savor vaguely of Debussy and a tinge of Russianism is sensed at moments—a touch of the Tchaikowsky of the "Manfred" Symphony, implied but not directly expressed and filtered, moreover, through the mask of the young composer's own pronounced musical personality. Already his individuality is patent and his speech perceptibly his very own. Invariably modern in spirit his music is guiltless of grotesque harmonic or orchestral aberrations. But its physiognomy is recognizably characteristic.

Prodigality of means is generally a failing consonant with youth in the sphere of musical creativity. But Montemezzi, in this splendidly concise and symmetrical score, never oversteps the bounds of modesty. His orchestral requisitions are not excessive and his scoring is comparatively light. Yet how translucent, how rich in color, how plastic, how amply compact and massive in moments of climax! Indeed, there is probably no living Italian musician who can boast a more comprehensive technic, more solid musicianship or greater facility of creating atmosphere with a few simple strokes.

Melodic Invention

Montemezzi's vein of melodic invention is at once plenteous and opulent. Not a commonplace nor banal phrase defaces "L'Amore" for the composer's thought is at all times distinguished, poetic, refined. For all its modernity of feeling an intangible element of classicism pervades the score. Intense, impassioned, it is yet music that never transgresses the canons of fundamental artistic continence and lofty beauty.

To a certain extent the score of "L'Amore" is contrapuntal and in such cases it becomes a golden web of polyphony, each strand and fiber of which glitters and sparkles discernibly. It is emphatically polyphony which "sounds," to use a musician's term. Strong and varied rhythmic accents employed solely or else traversing each other's path in counter motion impart zest and frequently deep dramatic significance. Leading motives are traceable to the number of five or six but they undergo no appreciable symphonic germination nor form the warp and woof of the music in Wagnerian fashion. Always they are simple and readily recognizable upon recurrence

—as in the case of the stumbling, disjointed, rhythmically broken *pizzicato* figure denoting the blind Archibaldo. This theme quickly resolves itself into a sinister, menacing musical symbol of por-

native in the first act, the tremendous, foreboding orchestral interlude as *Flora*, in fearful perturbation, mounts the battlements, the impassioned, glowing duo of the lovers, and, in the third act, the impressive choruses of a Gregorian cast sung off-stage *a capella*, as a requiem to the dead princess. Musically and dramatically the second act is the choicest of the three with the third a close second. In the latter Montemezzi has voiced the heart-broken lamentations of *Avito* in

It is a beautiful score, free from ear-splitting dissonances yet vitally dramatic. It is not reminiscent of any composer; least of all does it resemble any of the musical products of modern Italy. Mr. Montemezzi is not afraid to write melody, for in the various love scenes long phrases of melodic beauty fairly purl from his pen.—Edward Ziegler in *The Herald*.

The composer has provided nothing strikingly original in his music, yet it has individuality. There are evidences of Verdi in his later composing period, of Wagner and even of Debussy. The principal elements to commend are the admirable technical con-



—Photo by White

"Archibaldo" (Mr. Didur) in the Tragic Dénouement of Act II Following His Slaying of "Flora" (Miss Bori). "L'Amore del Tre Re."

tentous, fateful import. Likewise one finds apposite tonal exemplifications of *Manfredo's* deep-felt conjugal love, of the tramp of his horses—a dull insistent rhythmic thud that association quickly informs with terrific meaning—and another for the passion of *Flora* and *Avito*. Vain painting of externals is non-existent. The music is introspective in the main, and when not employed to the ends of pure subjectivity it serves to establish the requisite atmosphere of the scene. With overpowering effect it depicts the awful suspense and tragic horror of the closing part in the second act—the climactic one of the opera.

Montemezzi does not resort to concerted numbers or detachable pieces. From beginning to end the music is closely concatenated. Separate episodes do, however, stand forth by virtue of their sheer beauty and dramatic eloquence—as the blind man's superb nar-

music of tear-compelling poignancy.

HERBERT F. PEYSER.

Comments of other New York critics on the premiere:

The first hearing of this work prompts the opinion that it is one of the strongest and most original operatic productions that have come out of Italy since Verdi laid down his pen.—Richard Aldrich in *The Times*.

I can only say that in looking back over Italian opera since Mascagni's "Cavalleria" I have not noted the distinct promise of genius so unmistakably in anything as in Montemezzi's "Love of Three Kings."—Maurice Halpern in the *Staats Zeitung*.

The most significant quality of the work is its freedom from the domination of the style now the most popular in Italian opera. Montemezzi has boldly rejected the idol Puccini. He has chosen his own methods and elected to appeal to the world with an art almost aristocratic in its manner, certainly seeking for nobility of line and purity of color, and yet as capable of delineating passion as the classic verse of Euripides.—W. J. Henderson in *The Sun*.

struction, appropriate orchestral color, and the directness with which Montemezzi invariably proceeds.—Pierre V. R. Key in *The World*.

Musically, Montemezzi's opera made even a better impression than it seems to have done at its first success in Italy last year.—W. B. Chase in *The Evening Sun*.

Italo Montemezzi was a name that meant nothing to most of us yesterday. To-day it will be on the lips of every music lover, for his opera, "L'Amore Dei Tre Re," is a work of genius.—Sylvester Rawling in *The Evening World*.

A work of power and vitality, a work that breathes the spirit of sincerity and throbs from beginning to end with human passion, reaching in the second act a climax of dramatic power, of scorching emotional intensity, that seems almost without precedent on the lyric stage.—Max Smith in *The Press*.

In short, it was abundantly evident that the Metropolitan had secured an opera by a new composer which is a complete success, both with the cognoscenti and with the general public.—H. E. Krehbiel in *The Tribune*.

COMPOSERS AT "BOHEMIANS"

Unique Organization of Musicians Has Hearing of Creative Artists

"The Bohemians" gave their first "Composers' Evening" of the present season on Monday evening, January 5, at Lüchow's, before a large gathering of members of this unique organization.

On this occasion the works heard were Edmund Severn's suite for violin and piano "From Old New England," in which this eminent American musician has shown his splendid creative gift and musicianship in working up some traditional New England tunes in serious and harmonically individual manner. The suite was finely played by Maximilian Pilzer, violinist, and Frank Bibb, pianist. A group of four songs, "Die

Ablösung," "A Nocturne," "Come to Me" and "A Litany," by A. Walter Kramer, were sung in an admirable manner by William Simmons, the young baritone, with the composer at the piano.

Leo Schulz, the popular 'cellist, played his own melodious *Reverie* in his best style, ably assisted by Albert von Doenhoff at the piano. Finally there were heard three songs by Dr. Nicholas J. Elsenheimer, sung by Edmund A. Jahn, bass, with the composer as accompanist. The songs, "Die Geister am Mummelsee," "Ein Fichtenbaum steht einsam" and "Sie will tanzen, tanzen will das Meer" won marked approval from the members of the club, being songs of decided value and seriously conceived. The evening proved an enjoyable one, reflecting great credit on the new secretary, Clarence Adler, who took complete charge of the arrangements.

CLARA BUTT BESET BY STRIKERS

Contralto and Her Husband Find Auckland in State of Siege

Mme. Clara Butt and Kennerley Rumford, who are now completing their second Australasian tour, had rather an unpleasant experience in New Zealand, for their successful tour was interrupted by the great shipping strike. The singers had just completed their South Island tour in Christchurch, when all the water side workers came out on strike, and Mme. Butt and Mr. Rumford were unable to leave Christchurch, as no boats were sailing from the port to Wellington. They had to remain in Christchurch for a week, and their sold-out concerts in the North Island towns had to be abandoned, but eventually they continued

their tour. They found Auckland in a state of siege. No spirituous liquors were being served, as it was feared that the strikers would get unmanageable. No tram cars were running and many of the citizens protected themselves with firearms. The singers gave their concerts in Auckland just the same, and the attendance was quite as large as if the conditions had been normal. Having concluded their New Zealand tour Mme. Butt and Mr. Rumford met with another setback, being unable to sail from Auckland to Sydney, as the steamer due to leave that port was taken off. They had to journey right down the island again to Wellington, where they eventually sailed for Australia. They sail for America by the *Tahiti* from Sydney on December 27, and are due to open their second American tour in San Francisco toward the end of January.

SUCCESSES IN NEW YORK CHICAGO PHILADELPHIA and HAMBURG, GERMANY of ALFRED SZENDREI

AS DESCRIBED BY THE LEADING CRITICS OF THESE CITIES:

Max Smith in NEW YORK PRESS, Sept. 16, 1913.—It may not have been a thoroughly Italian interpretation of "Aida" which the young conductor offered last night, nor in all probability did it fill completely his own demands. But it was at least the interpretation of a musician and a man of feeling. Alfred Szendrei is a welcome addition to New York's wielders of the baton.

NEW YORK TIMES, Sept. 16, 1913.—Mr. Szendrei, the conductor, demonstrated capability in various directions—knowledge of the score, authority, a feeling for some of the less obvious dramatic effects of the music, as well as for those that are not hidden from the meanest intelligence.

NEW YORK EVENING POST, Sept. 16, 1913.—Mr. Alfred Szendrei, a Hungarian, whose conducting of several Wagnerian operas in Chicago was highly praised, has undoubted ability and great spirit, and is to be credited with much of the vigor of the performance, and can probably be relied upon to put on the necessary finish and bring about the proper balance among his instrumentalists before long.

THE BROOKLYN DAILY EAGLE, Sept. 16, 1913.—Perhaps the conducting of Alfred Szendrei was the chief merit of the performance. He led without the score and held his forces, instrumental and vocal, with a grip that kept them up to tempo, and yet relaxed and became sinuous when the genius of Verdi demanded.

EXCELLENTLY CONDUCTED

THE SUN, Sept. 16, 1913.—Last night's performance was one in which there were merits numerous enough to command respectful consideration. The conducting of Mr. Szendrei was perhaps the most conspicuous merit of all. A firm command of his forces, a clear knowledge of the score, a fine musical intelligence and a thorough understanding of the possibilities of the auditorium were manifest in his work. His orchestra was composed of good material and its tone was discreetly kept down so as to give the solo voices the dominant parts in the musical scheme. His management of the big ensemble which ends the second act was a masterpiece of judgment and adaptation of effects to the house in which he was.

NEW CONDUCTOR A MUSICIAN

NEW YORK HERALD, Sept. 16, 1913.—There was an important newcomer in the conductor's chair, a Hungarian named Mr. Alfred Szendrei, who was with the Philadelphia-Chicago Company last season. He proved himself a musician of temperament, yet one who had a keen regard for the vocal limitations of the singers in that he did not drown them out. His orchestra was not good, and there were rumors that he had had but few rehearsals, so his work last night was even more of an achievement. He conducted without a score, and he attained ensemble effects and climaxes that were real grand opera and not the noisy substitutions of a cheap substitute.

DIE WALKUERE

PHILADELPHIA RECORD, Nov. 11, 1911.—The new Wagnerian conductor, Alfred Szendrei, is a musician of the rarest capacity and ability. Wagnerian opera in this country is almost inseparably connected with the idea of shrieking singers and thunderous orchestration. With the coming of Gustave Mahler to this country and his all too brief connection with the Metropolitan Co. of New York, there was established in his audiences the true Wagnerian principle which was the artistic blending of voices and instruments. Mr. Szendrei is a conductor who can actually direct the Wagnerian scores and adhere to the true idea of the composer. This he fully demonstrated in his wonderful reading of "Die Walkuere" last night.

PHILADELPHIA ITEM, Nov. 11, 1911.—The new conductor gave a flawless and dignified rendition of the sublime movements which abound in this powerful opera. Wagner was certainly past master of effects and Mr. Szendrei is a most impressive interpreter of the master's great tone pictures.

PHILADELPHIA TAGEBLATT, Nov. 11, 1911.—Den glänzenden Ruf, der Herrn Szendrei voranging, rechtfertigte er gestern als Dirigent der Walkuere. Er hat den Stab fest in der hand. Noch verhältnissmässig jugendlich, ging er an die Sache heran, ohne dass man jedoch von einer Draufgängererei reden konnte. Im Gegentheil, er brachte die Einheit des

Werkes nicht nur gorsszuegig sondern auch genau in allen Feinheiten heraus und machte einen complete Erfolg.

CHICAGO RECORD-HERALD, Dec. 22, 1911.—Alfred Szendrei proved himself to be a director of more than average skill. "Die Walkuere" is no simple score. It asks from its interpreter much more



ALFRED SZENDREI

Leading Conductor, the Century Opera Company

than an understanding of time beating. The conductor read the work with notable ability, with so much ability indeed that rarely has it been performed more effectively in the past.

CHICAGO EXAMINER, Dec. 22, 1911.—Alfred Szendrei, the young conductor, proved his musical mettle in the direction of this work. His temperament stood him in good stead, his reading of the score is one which brings forth not only the intricate orchestral score, but also he does not overpower the melodic line with orchestral mass. He is discreet most of the time when the singers deliver their parts, and he has a keen sense for rhythm and tone color. He gave a reading in general which showed him a musician of extraordinary merit.

CHICAGO TRIBUNE, Dec. 24, 1911.—So far from following dutifully the ordered paths prescribed by tradition Mr. Szendrei strikes off boldly after his own ideals. Since he is a man of splendid imagination and of a truly astounding intuition as to the composer's intentions, the results awakened enthusiasm in the minds and hearts of all who know the score and who feel the lofty purpose of the message it propounds. "The Ride" has had many splendid performances here, but never before have its rhythms achieved such vital and significant emphasis. Nor has the acoustic halo that envelopes the fire-circled couch of Brunhild reflected for us such rich orchestral tints as his baton imparted. . . . Mr. Szendrei testified to his refinement by obtaining soft but imposing sonority from the brasses and percussion instruments. Indeed his feeling for the color of every section of the orchestra is seemingly infallible. As said before, this is genius, and it deserves unstinted recognition.

CHICAGO EVENING POST, Jan. 24, 1912.—Mr. Szendrei read the score with that poetic conception which has made his "Walkuere" so memorable a production, holding all his forces in perfect control, with tremendous sonority when required, but with shading and consideration for the singers.

LOHENGRIN

CHICAGO DAILY JOURNAL, Jan. 3, 1912.—Szendrei is a director of talent so great that it approaches very close to genius. He conceives his works, none more so than "Lohengrin," in large outlines, but outlines that are never crude. He works up a splendid sonority which does not blare and a tenuous delicacy which is never weak. He understands to a nicety

the dramatic value of the pause. Several times in the first act he stopped the orchestra and sat with arms folded, but just at the right instant before the pause became a break the music proceeded, the more stirringly because of the previous pause. This is by no means an easy thing to accomplish. Properly executed it produces an immense effect, badly done it results in total failure. There was no failure last night.

CHICAGO EVENING AMERICAN, Jan. 3, 1912.—The playing of the orchestra throughout, under Mr. Szendrei's baton, was of the most beautiful order. This conductor already has established himself in Chicago as a Wagnerian leader of the highest abilities. . . . Not once last evening did he cover the voice of a singer, adjusting the dynamic scheme as readily to Miss Witkowska's rather light contralto as to Mr. Whitehill's sonorous bass. He has the knack that every first-class Wagnerian conductor must have, of leading out the voice of an instrument as it contributes its say to the many voiced whole, and hushing it instantly when the say is said. Thus his polyphony, while always full, is never overpowering, and the most complicated passages were set forth with a clearness that might be a model to any conductor. Into the building up of the great climaxes went the whole power of his being, and the great outburst of sound he attained in the invocation in the first act, was as remarkable for the splendor of its coloring as for the thrilling power with which it was delivered. The prelude was beautifully balanced and perfectly proportioned and here again he attained an impressive climax.

HAENSEL AND GRETEL.

CHICAGO DAILY JOURNAL, Dec. 1, 1911.—Mr. Alfred Szendrei made his first bow to the audience as conductor. His success was immediate and marked. The tuneful music of the opera could not have had a more sympathetic interpreter.

CHICAGO EVENING POST, Dec. 1, 1911.—The new conductor, Mr. Alfred Szendrei, made his first appearance, and he was not half through the overture before we knew that he was an artist. The reading of the score was beautiful, with fine shading, great variety of tone color, elasticity in the rhythm, and fine sense of proportion. He is an important man, from whom we shall hear big things this season.

HAMBURG CRITICISMS

HAMBURGER NEUESTE NACHRICHTEN, Sept. 7, 1912. (Tiefland)—Herr Szendrei zeigte in seinem kapellmeisterlichen Debut die drei Haupteigenschaften eines guten Operndirigenten: dramatisches Feuer, Buehne und Orchester zusammenfassende Sorgfalt und kuenstlerisch gewissenhafte Partiturentreue.

HAMBURGISCHER KORRESPONDENT, Sept. 6, 1912.—Im Hamburger Stadttheater fuehrte sich gestern Herr Kapellmeister Szendrei mit einer durchaus heissbluetigen und dabei musikalisch woldisziplinierten Auffuehrung von d'Alberts "Tiefland" sehr vorteilhaft ein.

HAMBURGISCHER KORRESPONDENT, Sept. 7, 1912. (Madame Butterfly)— . . . Seine Steigerungen wirken stark und echt, aus der Empfindung des erlebten Augenblicks entsprungen und doch beherrscht.

HAMBURGISCHER KORRESPONDENT, Sept. 10, 1912. (Aida)—Herr Kapellmeister Szendrei leitete die Auffuehrung mit intimster Beherrschung der Partitur, mit elastischem Eingehen auf das, was er an kuenstlerischen Absichten vorfand, mit starken Temperament.

HAMBURGER FREMDENBLATT, Sept. 18, 1912. (Koenigskinder)—Herr Kapellmeister Szendrei . . . hatte in der Einstudierung und ueberlegenen Leitung der Oper reichliche Gelegenheit, ueber Umfang und Art seiner Begabung Gewissheit zu verbreiten. Als sorgfaeltiger Vorbereiter und als Musiker von Geschmack, Temperament und Energie, bestand er allen Anforderungen einer grossen Premiere gegenueber so ehrenvoll, dass wir auch seiner weiteren Wirksamkeit an unserer Oper mit vollem Vertrauen entgegenzusehen duerfen.

HAMBURGER ZEITUNG, Nov. 11, 1912. (Meistersinger)—Die Leitung durch Herrn Szendrei hat diesmal eine Darbietung von so koestlichem, heiter fliessendem Gange, von so respektvoller Behandlung der grossen Linie und selbst nebensaechlicher Dinge gesichert, mit so anteilswerter Unterordnung unter den Dichter und Musiker, wie wir das neuerdings selten erlebten.

NEW YORK ADDRESS, HOTEL MONTICELLO, 35 WEST 64th STREET



Dear MUSICAL AMERICA:

"Glücklichen Neues Jahr—und der pipe off der furnace iss ouwidt."

Thus did the gentleman who calls himself my "Hausmann" announce his felicitations for the New Year, mingled with the information that on one of the coldest days of this season, the furnace pipe had fallen out so there would be no heat. For one accustomed to conditions "below" this was not comforting.

But it is typical of all life, and especially typical of the situation at the Metropolitan, where, while Signor Gatti-Casazza, the amiable director, receives the felicitations of some members of his company, he, at the same time, receives notification of other members who are sick, or who desire to place upon his well-meaning shoulders all their troubles, including their jealousies, such criticisms in the papers as they are not pleased with, as well as their desires for rôles for which some of them are unfitted.

Few people realize the position of the managing director of a great opera company. The duty which he has undertaken, for which he is responsible, is to give the best opera he can, with such artists as are available, and satisfy not only his subscribers, the general public, but the critics, for he has to reckon with the press. There also devolves upon him something which few people understand, namely, the terrific task of keeping his song-birds, male and female, in such a condition of good humor, that they can and will sing.

People take it for granted that all the director has to do is to tell his birds to sing, and they sing!

Not much!

When, for instance, Mr. W. J. Henderson, of the New York Sun, inaugurated his season of criticism with an article which informed the public that Mr. Gatti-Casazza was undertaking to meet the requirements of his position with a lot of "vocal wrecks," the immediate result was, that the particular singers included in this category promptly threw up their hands, became vocally impotent, and it needed any amount of persuasion and explanation, including the services of Mr. Gatti's ubiquitous secretary, Mr. Coppicus, to bring these song-birds to something like reason so that they could find their voices.

So far as Mr. Henderson was concerned, he was responsible for an article which was not only well written, but well timed, and was to the effect that it was scarcely fair to the public, as well as to the directors of the Opera Company, that many singers should start the opera season more or less worn out from traveling through the country giving concerts and from making small fortunes by singing for the talking machine companies, and so not be in the condition that they should be, to do justice to themselves and the management, when they appeared at the Metropolitan.

Mr. Henderson's article was not only able, but moderate in tone, and well timed. But Mr. Henderson was not responsible for the particular heading that set the song-birds into a flutter. As Mr. Guard, the guileless press-agent of the Opera House, might have explained to Mr. Gatti, it is the custom in all daily paper offices for the various critics, writers and reporters to hand in their "stories," the headings being then supplied by others, whose particular business it is to make these headings as at-

tractive as they possibly can, to catch the eye of the reader.

Thus it was, that Mr. Henderson received credit, or rather discredit, for something that he, no doubt, never intended. The gentleman who wrote the heading seized upon certain points in Mr. Henderson's article, and then introduced it in a manner that he thought would best meet the situation, which, from his point of view, is the desire of the public for sensation.

I write of the matter for the reason that I happen to know that this particular heading caused not only great trouble, but the greatest possible offense, neither one nor the other of which was intended by the able critic of the Sun, who is not only serious and conscientious, but wholly averse to giving offense.

As a matter of fact, I also happen to know that it put the singers into such a state of commotion that the general disposition was to hire a steamer and hike for home on the other side of the Atlantic.

Then it was, as I said, that it took all Signor Gatti's powers of persuasion to reduce his aviary to something like reason, while the bottom of the cage was strewn with feathers which had been "moulted" in the excitement.

Nor was the situation relieved when that great, popular favorite, Geraldine Farrar, was unable to appear on the first night. However, her return to the stage has been made in "Bohème," to the enthusiastic satisfaction of a crowded house. Thus was demonstrated once again, not only her hold on popular favor, but her ability to shine as an artist of the first rank.

To some such things may appear to have little value, and very little importance. As a matter of fact, they have supreme importance. The strain upon the singers in an operatic performance is severe. The physical effort required in many of the operas is far beyond what even those who are accustomed to go to the opera have any idea of.

Finally, only those who have studied the tremendous effect upon the vocal organism of anything in the way of disturbance of the mind or disposition of an artist, can realize what it means for people who are about to go upon the operatic stage and perform some great rôle, to have something suddenly happen which not only puts them out of humor, but virtually paralyzes their vocal cords!

When you come to consider that even ordinary persons are sometimes deprived of the power of speech by some sudden shock, by something which upsets their nervous control, can you realize what it must mean to singers to read suddenly, in a prominent daily paper, that they belong in the category of "vocal wrecks?"

So, while I absolve Mr. Henderson of all intention of causing offense, I would suggest, in future, that the gentleman who writes the headings of his articles should think twice before he puts down a flamboyant heading, and so reduces Mr. Gatti-Casazza's entire corps of song-birds to a condition of hopeless flutter and vocal imbecility.

On the afternoon of the performance of Italo Montemezzi's "L'Amore dei Tre Re," the libretto of which was written by Sem Benelli, I said that if the music was in any way worthy of the libretto Signor Gatti would have one of the greatest artistic successes of his career as a manager. I also said that the first act would scarcely interest, but that at the end of the second act there would be a popular demonstration of approval.

I can proclaim myself a true prophet, because I said it before witnesses—and so the outcome proved to be.

You have published the story of the opera, so I need not refer to it at length, except to say that it deals with the love of a young princess who had been married to a prince for political reasons, but still retained her affection for her playmate sweetheart. She is done to death by the blind father of her husband, who discovers her infidelity.

Adamo Didur, who played the blind father, bore upon his shoulders virtually the weight of the first act (for there is not much action in it), and would have carried it successfully had the conductor, Signor Toscanini, not drowned him out after the opening phrases with the full force of the orchestra.

In the second act, which is one of the strongest in the entire repertoire of opera, Mme. Matzenauer's husband, Ferrar Fontana, made his début, in the part of Avito, which, I believe, he created in Milan. He showed himself to be an actor of passion, of dramatic force, with a fine vibrant voice. He unquestionably made a sensation, aided, as he was, by Amato, in the rôle of Manfredo, the husband, which, though subordinate in

importance, he played and sang as only such a great artist and singer could.

Distinct, however, as the triumph of Mr. Ferrar-Fontana was, equally distinct as was the success of Signor Amato, strong as was the impression made by Adamo Didur as the blind, old father, the efforts of all three would have utterly missed the mark had it not been for the unique impersonation by the lovely Spanish prima donna, Lucrezia Bori, of the part of the wife, Fiora.

Here was a woman married, for political reasons, to a husband who is handsome, young, a warrior, depicted by the poet as a man of great charm, absolute faith in his wife's honor, devoted to her, and believing in her even to his own death. Yet she is untrue.

It is only those who have studied human nature deeply, and who have also studied the attitude of the public, who can realize the tremendous problem put up to the artist and actress in such a rôle as that of Fiora.

It was only because Mlle. Bori exemplified in herself a womanliness, which, while yielding to the lover, was later turned to regard and affection for the noble husband, to be again turned to the lover of her youth, that she managed to hold the sympathy of her audience from beginning to end.

Apart from the charm of her singing she would have made a success as an actress in this rôle. Not in many, many years do I remember a performance so subtle, yet so simple, so human, so wholly natural and, therefore, so appealing.

She was no vacillating coquette, hovering from one man to another, like some butterfly, but a noble heart torn by conflicting emotions—emotions of honor, fighting against primal instincts of love.

Opinions may vary as to the music in this opera, but I found it original, forceful, dramatic, and always appropriate to the theme and the action. It was interpreted by Mr. Toscanini with that fine sense and musicianly knowledge which make him without a superior, though the exuberance of the moment caused him, as I said, to drown out Didur in the first act, and pretty nearly to smother a splendid duo in the second act.

Pity it is that Toscanini could not, some day, get into the audience, way back, hear himself and his own orchestra. I think the Toscanini in the audience would then proceed with rapid strides to the Toscanini in the conductor's chair, and whisper something very definite in that conductor's ear.

What amount of popular approval there will be for the new opera, I cannot say, but if the verdict of the first night goes for anything, it should give Sem Benelli and Italo Montemezzi's work a permanent place in the repertoire of the Metropolitan. This might prove astonishing, not only to Director Gatti-Casazza, but to some of the powers that be, for if I am rightly informed they produced it as a novelty, without much confidence in its possible success. Nor did the artists anticipate any great result!

Gadski's return to the Metropolitan Company is cause for rejoicing. The other night, in "Siegfried," where she was the Valkyrie, who comes to life after many years of sleep, she astonished even her friends by her wonderful acting, as well as her equally wonderful singing. Such beautiful, dramatic singing as she gave us is not often heard on any stage.

Curious—is it not?—that for years this splendid artist was not appreciated at her true worth! I can go back to the time when Walter Damrosch, almost alone, proclaimed her great, as she proved herself to be, when she had the opportunity.

Perhaps you will say that it takes many years to develop a really great Wagnerian singer, and by that time the voice is not what it used to be. Perhaps—but for my part, give me the artist who can impersonate a rôle as the composer and librettist intended, even though

perhaps the voice is not quite as young and fresh as it once was.

In some of his public addresses, your editor has insisted that the opera of the future, and particularly the operas which will be produced by American librettists and composers, will be what he called "living music-drama."

A good proof of the correctness of his judgment has been afforded recently by the extraordinary success of Charpentier's "Louise" at the Century Opera House. Given in a manner which was, perhaps, open to considerable criticism, its appeal was yet sufficient to cause the management to repeat it for a whole week, thus showing that the days of the old artificial opera, with its ridiculous plot, its equally banal libretto, with the singers using all kinds of situations possible and impossible to display the beauties of their throats and their ability to dispose of a two-hundred-yard-long cadenza, while dying, has lost its hold, except upon the groundlings.

This will not mean that we shall no longer take interest in what I would call "poetic" opera, such as Gluck's "Orfeo," "Le Jongleur," "Pelléas et Mélisande," Humperdinck's "Hänsel und Gretel" or "Königskinder." But life drama, set to music, is the order of the day.

Gounod gave it to us in "Faust"; Verdi gave it to us in "Aida"; Leoncavallo gave it to us in "Pagliacci"; Mascagni gave it to us in "Cavalleria Rusticana," just as Bizet gave it to us in "Carmen."

And while Wagner's operas relate largely to the mythology of the Germans he has written into them gripping life drama—for what has been written, or ever will be written, perhaps, to surpass the love tragedy of "Tristan und Isolde?"

So poor, dear Pugno, the pianist, is no more! How well I remember him and how well I remember his delight when I expressed to him my satisfaction that he brought out so beautiful a tone from his piano.

If I remember rightly, his visit to this country was due to the musicianly appreciation of Mr. Somlyo, of the Baldwin Company.

It may appear strange to you, but yet it is true that when it comes to bringing out the tone beauty and singing quality of one of our great artistic grands there is many a salesman who plays by ear who can accomplish it far more successfully than your renowned virtuoso who pounds the piano to pieces and treats it as an anvil rather than as a musical instrument.

Pugno never forced the piano, and so he was enabled to bring forth a singing quality and beauty of tone which were the delight of the piano maker's heart. And the reason for this is simple. The great virtuoso, self-conscious, self-satisfied, thinking only of himself, uses, or rather misuses the instrument to exhibit his extraordinary technique, and, having in the course of time developed a marvelous muscular power, he smashes the keys, wholly indifferent to the fact that artistic expression ceases when physical force is the dominating characteristic.

That is why I say that many a salesman playing only by ear, but appreciating and loving the instrument which he desires to show to the best advantage, treats it generously, kindly and properly, and so brings out a beauty and quality of tone of which your great virtuoso is often wholly incapable.

Even so wondrous an artist as Fannie Bloomfield Zeisler at times, from sheer excitement and strain, tries her piano just a bit too much, and in the "nervosity" which even with her, great artist as she is, at times takes the place of "virtuosity," forces the tone, though in this regard she is far less of an offender than some I have known, including the distinguished Mr. Paderewski

[Continued on next page]

FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 180 Operas, and 5 Ballets; the very latest announced operas such as "Monna Vanna," "L'Amore dei tre Re," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Zaza," "Kuhreigen," "Madeleine," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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HENRY L. MASON, 188 Bay State Road, BOSTON

MEPHISTO'S MUSINGS

[Continued from page 7]

and the equally distinguished Moriz Rosenthal, of Vienna.

I wonder whether Mme. Zeisler, when she looked at the crowded and enthusiastic audience that had assembled in Aeolian Hall, in spite of the weather last Saturday afternoon, to hear her and do her honor, when she saw the armfuls of flowers that were passed over the footlights and heard the thunderous applause that greeted her efforts, thought of the day when, after her return to New York from her great teacher, Leschetizky, she sat in a little room in the old Belvidere Hotel on Fourth avenue and waited, waited, waited, in that "Weinstube" for the opportunity that came only when her heart was almost broken. When finally it did come at a concert at the Peabody Conservatory, in Baltimore, it started her on that career of success which has gone from one triumph to another, not only here, but all over Europe!

* * *

I forgot to tell you that at my meeting with Leoncavallo, of which I wrote you, we discussed the subject of an American libretto, to which he might compose the music. Leoncavallo, you must know, has become greatly impressed with this country. He realizes that here is an opportunity for him not only to present his other operas besides "Pagliacci," some of which have already won success here, but to produce a work which will be worthy of him and of this country.

I told him not to seek for a subject among the Indians, nor among the old days of the gold seekers in California, as Puccini had done, but to go deeper into the spirit of the people.

"Maeterlinck," said I, "wrote 'A child is born, and the tragedy of the soul begins.' Do you realize," I continued, "that here, in what is called the 'melting pot of the nations' you have the Orient meeting the Occident, the North meeting the South. In all this wonderful admixture of races creatures are being born where the pull of the ages sends them at one moment this way, at another that. Here the Italian woman gives birth to the child whose father was a Norseman. Here the Celtic mother, an Irish woman, full of impetuosity, gives birth to the child of a Greek, with all the heritage of the poetry and art of the past. Here the Spanish father, maybe with Moorish blood in his veins, meets and falls in love with a Scotch girl of Presbyterian and Puritan ancestry."

"In the conflict of mind and matter, of age-long differences of temperament, of habits, of morals, children are born to tragedy and comedy. It is in such lives that you can get stories of which the poets, the writers, the thinkers of all past time never dreamed."

"Here," I said, "is your inspiration. This is the true spirit of this country, this great democracy. If you can get a librettist to write it you will find ample inspiration for all the music of which you are capable, Signor Leoncavallo."

* * *

That was a wonderful portrait of Paderewski which you published on your front page the other day. It was made by Genthe, "an artist with a camera." There is a great deal of distinction between such a one and a photographer. Genthe, you know, was blown out of San Francisco, where he had made a great reputation, by the earthquake, and so New York became the gainer.

The average portrait of an artist, or even of your lady of society, is so utterly hard, formal and inartistic that it is relief to have a man among us who disdains all that is formal and endeavors to give you the spiritual side of people, especially of those who are distinguished in the world of the muses.

Genthe is an enthusiast on the subject of Paderewski, not on account of his playing, but because, he says, Paderewski, as he grows older, has developed a nobility as well as a force and charm in his face which he did not have in former years. To show you that this appreciation of the world-renowned virtuoso is not a customary mode of flattery with Mr. Genthe, let me say that he described with graphic sarcasm a certain popular poet who came to him to have his picture taken and demanded to know whether he should pose "in a reflective attitude," with his chin resting upon his upraised fist, or "seeking inspiration with his eyes turned to the sky?"

The worm has turned! That is why I presume the women of the *corps de ballet* of the National Opera at Mannheim, in Germany, have gone on strike, because the manager endeavored to force them to dance bare-legged and bare-footed. It seems the manager submitted to the ballet a contract whereby they were forced to dance with bare legs and feet whenever required. The ballet objected; that is, the ballet union (for the ballet over in Germany has a union) and they even went so far as to begin legal proceedings, in order to convict the management of trying to produce dances "not in keeping with the dignity or morality of the profession."

I believe this is the first time on record when the ballet has not only proclaimed that its profession is one of dignity, but one of morality.

This will send a cold shiver down the spines of the *jeunesse dorée* who haunt the stage door, or who, in Europe, have the privilege of *entrée* (which, by the bye, goes with the subscribers' seats) and of engaging the ladies of the *corps de ballet* in eloquent persiflage during the *entr'actes*.

In the case which I quote it seems the director answered the members of the ballet by giving them notice. The ballet, through their union, retaliated by putting this particular opera house on the black list. And there you are!

* * *

Fritz Kreisler, the violinist *sans peur et sans reproche*, recently confided to a reporter of the New York Times his troubles, which, indeed, are the troubles of a great many artists, namely, that it is difficult indeed to do his duty to his art when he must leave home and travel in this country of magnificent distances. Kreisler's official home, you know, is in Berlin, where he has a fine apartment.

To the reporter he narrated where he had spent his Christmas the past seven years. Last year he spent it in the middle of the ocean on a steamer. The year before he was at St. Moritz, in Switzerland. The other years he has been in exile. One Christmas he spent in Finland, another in Madrid, one in London—that certainly must have tried his temper—and another in Pasadena, California. This Christmas he was in New York. Next Christmas he expects to be in Russia.

So you see he has not had a Christmas in his own home in all these years. Now, it is not merely a matter of spending Christmas, but it is, as Mr. Kreisler truthfully and eloquently puts it, very hard for an artist to be true to himself and his talent and true to his audience, in the sense of being able to give his best work, if he is all the time moving on trains, changing hotels, rushing about in taxicabs from one concert hall to another.

What does such a man know of the countries or peoples he visits? What rest can he have? Think of it! However satisfactory the financial reward the man is all the time on the go from one place to another, a long, wearisome round of practice, playing, journeying from one place to another, without any opportunity to really get acquainted anywhere, with little or no rest, strange beds all the time and different cuisine all the time.

Do you wonder that there are times when even the best artists become mechanical, lose their interest and get through a performance as best they can and as quickly as they can?

Can you also figure the nervous strain and how hard it is sometimes when a man is tired to death or has lost sleep that he has to go before an audience and play the compositions of the masters?

That is one of the reasons why I sometimes find it difficult to reconcile giving a frank opinion about an artist with the conditions under which he is forced to play or sing. The writer, or critic, or whatever he may be, who has to chronicle a performance has a certain duty to perform to the journal which he represents, and also a certain duty to the public, and it has been claimed that he has nothing to do with the personality of an artist. Indeed many critics prefer not to make the personal acquaintance of artists, so that their judgment may be entirely free.

Then there is the side of the poor critic, who is doomed by remorseless fate, to attend all kinds of performances, afternoons and evenings, whether he is in the humor or not, whether he is sick or well, is tired or not—there is that everlasting duty. There is the

everlasting "copy" to be handed in at just such a minute.

* * *

There arrived in town the other day a man whose contribution to the musical uplift in this country cannot well be over-estimated, for with his band of young Italian musical enthusiasts he has carried Wagner and Beethoven as well as lesser composers into the highways and byways of this country. I allude to Channing Ellery, an Englishman, I believe, or of English descent, who was the first to bring over an Italian band from Europe and introduce us to the extraordinary conductor, Creatore.

How for the last fifteen years Ellery, through all possible variations of fortunes, from packed and enthusiastic houses, to playing to half empty ones, has kept his organization together, has always been a miracle to me, though when he started he had a considerable fortune at his disposal.

He is a type of man whom positively nothing can discourage. I have heard some concerts given by his band, and can say, with truth, that they play with a sonorous enthusiasm which carries everything before it. I have witnessed the enthusiasm of the audience that heard it, and have seen thousands of people conduct him and his Italians in triumph to the depot.

If Ellery and his band had been at the Battle of Balaklava they would have led the Charge of the Six Hundred British cavalry, and Ellery, on reaching the Russian guns, would have presented the officers of the enemy with complimentary tickets to a concert of Russian music, to be given on the battlefield by the survivors that night!

* * *

A cable tells us that one Melville Gideon is a bankrupt in London, and after earning \$35,000 a year is now working in a restaurant, "at so much a customer"! The cable also tells us that the same Melville Gideon lost \$50,000 gambling on horse-racing since his arrival in England in June of last year, and that while his liabilities are large he has no assets.

Now, all this would not be of any interest but for the fact that Melville Gideon is a certain renowned American ragtime composer and pianist who left this country some years ago to establish him-

self in the hearts of the British public. He carried all before him, set the British feet, male and female, going to ragtime, and made so much money that he could live like a lord and afford to lose a fortune on a horse race—and still smile and be happy.

Now, when you come to think of the composers and writers, thinkers and statesmen, scientists and others, who have labored all their lives without making a fortune, it does seem the irony of fate that a ragtime man should be able to accomplish so much with so little!

That he could have done so is scarcely complimentary to the standard of musical taste in dear old England—says

Your

MEPHISTO.

OPPORTUNITY FOR SINGER

Ellison Van Hoose Announces a Subsidy for Talented Girl

Ellison Van Hoose, the American tenor who, after many years' experience in concert and opera both in America and in Europe, has opened a studio in New York at No. 25 E. Thirtieth street and has established a Summer School on Lake Pleasant, in the Adirondacks, announces an opportunity for a talented girl to obtain a complete vocal education free of charge. Included in the offer is also financial backing for the first year of public appearances.

Mr. Van Hoose states that a wealthy New York woman has placed in his hands a sum of money sufficient to guarantee some young singer vocal lessons until she has become ready for public appearances. When the singer is ready for public work she will be given appearances in the larger cities and a competent manager will be engaged to look after her interests.

The only conditions to the offer are that the applicant shall have an exceptional quality of voice, that she shall give evidence of the possession of musical intelligence and that her appearance shall be such as to aid her in her chosen field of artistic endeavor. Applications for an audition should be made to Ellison Van Hoose, at the above address, by letter only.

Edmond Clément recently won a new success in "Werther" in Antwerp.

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CHICAGO GIRL'S TERPSICHOREAN QUEST

Frances Benedict Gains Dancing Lore in Many Lands and in Novel Ways

CHICAGO, Jan. 3, 1914.

IN Frances Benedict, Chicago, has a young and most original dancer who is rapidly winning fame for herself. The girl has had very interesting experiences in her search for terpsichorean wisdom and perfection.

From her earliest recollection Miss Benedict wanted to dance. As a tiny child she would and did dance, inventing her own forms, but as she grew a bit older she yearned for wider opportunities to study. This for one whose ancestors were Methodists was not easy, as may be imagined. Even with no thought of professional dancing, her parents did not care for her to devote time to the art. But fate came to her assistance. The child suffered from severe headaches, and after the family physician had tried various remedies and treatments without results, he suggested that possibly exercise in the form of dancing might be beneficial. Thus recommended, her parents consented to allow the lessons, and for three years she studied in Chicago with Mary Wood Hinman, learning not only various society dances, but folk dancing, for which she always had a predilection. The headaches vanished. She then went to New York and studied with Bartik, ballet master of the Metropolitan Opera House at the time, where she had her first lessons in actual ballet dancing. But while realizing the importance of such work from the technical standpoint, it made little appeal to her.

The young artist realized one of her fond hopes by going to Paris, where she so impressed Frank King Clark that he arranged a meeting for her with M. Stats, master of the famous ballet at the Paris Grand Opera.

M. Stats had no faith in American dancers and showed no warmth of feeling at first, but in a conversation carried on half in English and half in French, Miss Benedict induced the ballet master to give her a trial. M. Stats then gave some directions to his pianist and requested the girl to dance. These directions had evidently been to change the time continually, but the little Chicago girl was not in the least nonplussed, as she changed her dancing to suit the music, and after a somewhat lengthy test, M. Stats admitted that her rhythm was excellent. He then "put her on the bar," as the technical expression is; namely, put her through various tests at the bar projecting a certain distance from the wall and the floor, which is a feature of all ballet schools. She successfully passed this test, and M. Stats then not only consented to take her as a pupil but permitted her to attend the ballet rehearsals in the Opera House.

Miss Benedict spent the following Summer at Thun, Switzerland, learning the Swiss folk dances by joining the peasant



Frances Benedict, the Chicago Dancer, in Yellowstone Park

children at play. The little Swiss were shy of the American at first, but later became very friendly and illustrated all their steps for her.

Hungary, with its gypsy dances, performed at twilight around a fire, was another field of progress for the student.

Miss Benedict's study of folk dances has not, however, been confined to Europe. Two years ago at the beginning of the Mexican rebellion she went to Mexico (incidentally being searched for firearms on the frontier), and watched natives in broad-brimmed sombreros and brilliant crimson sashes and women in equally picturesque attire perform characteristic dances to the music of *acordeons*!

One Summer at Glacier Park, Montana, Red Top, an Indian chief, became interested in the little "pale face" dancer, and he and eight or ten of his band taught her the true Indian War Dance. Their attention was first attracted to the small figure which stole out each evening from the big hotel, watched them as they danced, and then imitated various steps and movements. After a few evenings they taught her the steps. While at Glacier Park Miss Benedict encountered a grizzly bear at a bend of the road, but she did not wait to get the benefit of bruin's skill in the "Grizzly Bear" dance.

Miss Benedict is under the sole management of Gertrude V. O'Hanlon, of Chicago.

Lawrason Pupil Displays Recital Gifts

Before an audience of invited guests Arthur Lawrason, the New York vocal teacher, presented his pupil, Rose Firestone, soprano, on Tuesday afternoon of last week. The program was devoted to groups of songs and piano solos by Paolo Martucci, son of the famous Italian composer.

Miss Firestone won cordial applause for her singing of Bemberg's "A Toi," Debussy's "Les Cloches" and Romance, Voorhis's "Dinna Ask Me," Thayer's "My Laddie" and Clough-Leigher's "My Lover He Comes on a Skee," and finally Marion Bauer's "The Mill-wheel," Sidney Homer's "Dearest," and Macfadyen's "Love Is the Wind." She displayed con-

siderable intelligence and a feeling for the artistic, in addition to a voice of vibrant quality, showing excellent training in her performance. An extra was granted at the close of the program.

An Allegro of Scarlatti and a splendid Scherzo of the pianist's father gave Mr. Martucci abundant opportunity to show his pianistic gifts. He was at his best in the latter, playing also two Chopin Preludes and the familiar A Flat Major Valse, op. 34. William Reddick, the gifted young American pianist, was the efficient accompanist for the singer.

Interesting Concert in Warren, O., Swells MacDowell Fund

WARREN, O., Dec. 27.—One of the interesting concerts of this season at Dana's Musical Institute, Warren, O., was the 1768th weekly program given at the Dana Hall on December 17 by the D. M. J. Orchestra and soloists under the direction of Lynn B. Dana.

The program was given in memory of the late Edward MacDowell and consisted entirely of compositions by this great American music master. A freewill offering was taken at the close of the concert, a neat sum being realized, and the amount will be sent to Mrs. MacDowell to further the work of the colony at Peterborough, N. H. Some of the numbers on the well-arranged program were "The Robin Sings in the Apple Tree," "To a Wild Rose" and "Die Saranzenen." Preliminary to the musical part of the concert Mr. Dana gave a brief sketch of MacDowell and the work of the Peterborough Colony.

Kansas Violinist, Mrs. Yaggy, Returns to Concert Stage

This season witnesses the return to the concert platform of Mrs. Edward E. Yaggy, a talented young violinist who is to appear during February as soloist with the Kansas City Symphony Orchestra, playing the Bruch G Minor Concerto. Kansas City is Mrs. Yaggy's home city and she is remembered there as Laura Reed. Since her marriage several years ago Mrs. Yaggy had not appeared in concert until last April, when she played the Mendelssohn Concerto with the Minneapolis Symphony Orchestra. These are her only two appearances this season, despite several offers, but next year the violinist will probably play a brief tour.

Urack Conducts Boston Symphony Concert in Providence

PROVIDENCE, Dec. 31.—Although the large audience that assembled in Infantry Hall on December 30 to listen to the concert by the Boston Symphony Orchestra was somewhat disappointed by the announcement that, owing to the indisposition of Dr. Muck, Otto Urack would conduct, yet the admirable work of Mr. Urack and the flawless playing of Fritz Kreisler, the soloist, made this concert one of the most enjoyable given here in many seasons. The program contained Schubert's "Unfinished" Symphony, Bizet's Suite "L'Arlesienne" and Lalo's Overture to "Le Roi d'ys." Mr. Kreisler's faultless playing of the Brahms Concerto won for him warm applause.

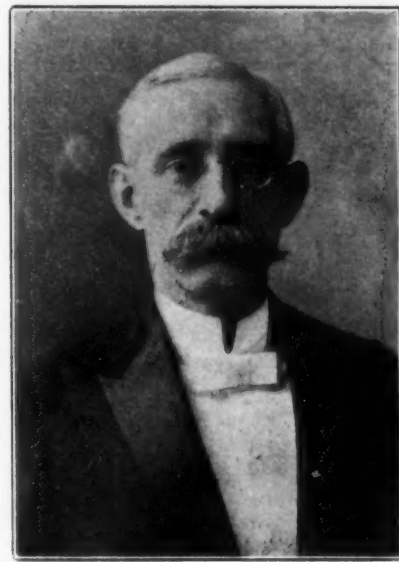
Gabriel Pierné recently produced at one of the Colonne Concerts in Paris the cantata "Faust and Helen," with which Lili Boulanger won the first Prix de Rome this year.

Open air performances of "The Birth of Arthur," a choral drama by Rutland Boughton and Reginald Buckley, will be given in the romantic grounds of Glasbury Abbey, England, next Summer.

SALEM ORATORIO SOCIETY GIVES SPIRITED "MESSIAH"

Organization Second Oldest in Country—Malden Festival Chorus and Able Soloists Assist

SALEM, MASS., Dec. 22.—The Salem Oratorio Society, which holds the record of being the second oldest active singing society in the country, gave a spirited performance of the "Messiah" on De-



Frederick Cate, Conductor of Salem Oratorio Society

cember 21 in the Tabernacle Church, under the direction of Frederick Cate.

The society was assisted by members of the Malden Festival Chorus, and the following artists for the solo parts: Jo-



Josephine Knight, Soprano Soloist of the "Messiah"

sephine Knight, soprano; Marguerite Harding, alto; Harold S. Tripp, tenor, and Oscar Hunting, bass, with Ralph B. Ellen at the organ.

The chorus sang with zest and accuracy under the baton of Mr. Cate, while the solo singers contributed much to the artistry of the performance. Miss Knight's part was most interesting, in that she sang the entire soprano rôle from memory in a musicianly manner.

W. H. L.

Judith Landberg, soprano; Norma Weber, contralto; W. R. Main, tenor, and Mr. Phillips, of Derby, Conn., were the soloists in the concert production of Gilbert and Sullivan's "The Mikado" in Derby recently.

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ARTISTICALLY

London Recital, Tuesday

"HE IS A PIANIST WITH A BRAIN AND TECHNIQUE SUCH AS ONLY THE FEW CAN BOAST, AND HIS CLEAR, VIGOROUS, VIRILE PLAYING IS ALWAYS A JOY AND A DELIGHT. His performance of Liszt's Sonata in B minor, and of the same composer's transcription of Bach's Organ Fantasia and Fugue in G minor, were particularly good. Beethoven's Menuet in E flat and some little pieces by Sinding, Leschetizky, Friedmann, and Rosenbloom also figured in a programme in which even the most familiar numbers seemed to gain a new interest through his sane and wholly appreciative interpretation."—Daily Telegraph.

"IT WOULD BE CAPTIOUS TO ASK FOR MORE SATISFYING PLAYING than that which distinguished the recital by Mr. Shattuck. IT IS NOT EASY TO RECALL A MORE LEGITIMATE PERFORMANCE of Liszt's pianoforte arrangement of Bach's Prelude and Fugue in G minor. The pianist went through the Fugue not only with UNFAILING TECHNICAL SKILL, BUT WITH CLEAR APPRECIATION AND EXPRESSION of the points which actually only the organ can make absolute. There followed a similarly charming performance of Beethoven's Menuet."—Morning Post.

"The player was at his best in the two big works, which HE GAVE, WITH ADMIRABLY DISTINCT ARTICULATION which did not lead to coldness or to too much elaboration of detail. The climaxes, while remaining quite clear, were given with full and warm rather than brilliant tone, and the sonata in particular was firmly held together by the player's admirably controlled rhythm."—Times.

IN AMERICA SE

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AL SUCCESS

LY SUPREME

day, December 2, 1913

"IF EVERY PIANIST WAS AS INTERESTING A PLAYER AS MR. ARTHUR SHATTUCK, CONCERT-GOING WOULD NOT BE THE UNPROFITABLE EXERCISE IT OFTEN IS. Mr. Shattuck has a fresh habit of thought and a pair of remarkably sensitive and sure hands. His reading of Liszt's arrangement of Bach's wonderful G minor fugue was not approached from the point of view of sheer dynamics. Everyone knows how exacting is the music, yet Mr. Shattuck's playing was as clear at the end as it was at the beginning. The performance, however, had GREATER CLAIMS TO CONSIDERATION THAN TECHNICAL ASCENDANCY. BEHIND MANIPULATION OF THE FINGERS THAT RUN THEIR COURSE WITH SUCH RELENTLESS RECTITUDE THERE WAS IMAGINATION SUCH AS WE SELDOM ASSOCIATE with the Bach player. DELICATE SHADING AND A FULL APPRECIATION OF THE ÆSTHETICS OF THE MUSIC WERE IN EVIDENCE THROUGHOUT, while the player's sense of rhythm was no less conspicuous."—Standard.

"It is five years since Mr. Arthur Shattuck was last heard in London, and LONDON HAS BEEN THE POORER FOR HIS ABSENCE. His performance was a model of what good pianoforte playing ought to be, and it will be Mr. Shattuck's own fault if he lets the impression fade from the minds of the public. As a Bach player HE HAS ALL THE VIRTUES OF RETICENCE, CLEARNESS, AND VARIETY. He showed all of them in his version of the G minor Organ Fugue, as transcribed by Liszt, never going out of his way to make points, but letting Bach speak for himself without monotony or obscurity. There was delightfully fresh treatment of Reynaldo Hahn's fascinating Sonatina in C major. The work has a healthy vivacity, and that quality seemed to appeal strongly to Mr. Shattuck, who made it SUPREMELY EFFECTIVE by the FIRMNESS of his RHYTHM AND THE WIDE RANGE OF COLOUR HE COMPASSED WITHOUT EVER RESORTING TO MERELY MUSCULAR VIOLENCE."—Globe.

SEASON 1914-15

Management HAENSEL AND JONES, Aeolian Hall, New York City

NEW MUSIC—VOCAL AND INSTRUMENTAL

DURING the last few years, John Alden Carpenter has become known to music-lovers as a composer of art-songs of a peculiarly modern type, some of which, "The Green River," "The Cock Shall Crow" and "Don't Ceäre" are decidedly fine pieces of work. But long before Mr. Carpenter was "discovered" as a song creator, his name had been made familiar to New Yorkers by the distinguished *diseuse*, Kitty Cheatham, who had introduced his children's songs at her holiday matinées.

These songs are called "Improving Songs for Anxious Children,"* and are now issued by his publishers, G. Schirmer, in a most attractive holiday volume, illustrated in admirable manner by Rue Carpenter, the composer's wife.

The seventeen "songlets," many of them only a page or two in length, are distinctly worth while, for they represent a musical insight into child-life that is unusual. There is real art in them too, and their composer need feel no fear that he will be estimated as a "little composer" for having written them. Brahms wrote wonderful little songs for the children of his dear friends, Robert and Clara Schumann, and to-day such eminent men in Germany as Reger and Hans Hermann take delight in composing children's songs.

There are many harmonic touches in these songs of Mr. Carpenter's which are individually conceived and which have been ingeniously written down within technical limitations. For the piano accompaniments have been kept as simple as possible so that they may be played as well as sung by juveniles.

*"IMPROVING SONGS FOR ANXIOUS CHILDREN." A Volume of Children's Songs. By John and Rue Carpenter. Published by G. Schirmer, New York. Price \$1.50.

THE American publisher who wishes to pursue the path which will yield him respect as well as gain must not only advance new compositions, but must present new editions of old works, when those old works happen to be worthy. It is such work that shows proper interest in the upbuilding of a representative catalog by G. Schirmer, New York.

From its press comes an album of "Six Chansons Galantes"† taken from the repertoire of the charming English soprano, Maggie Teyte. These are airs from Grétry's operas, "Lucile" and "Le Tableau parlant" from Dalayrac's opera "La Dot." Dézède's "Alexis et Justine," Méhul's "Le Trésor Supposé" and Isouard's "Jeannot et Colin." It is a splendid selection of compositions which have a marked significance in the history of the development of vocal music.

These airs require a very finished vocal technic for performance and are not to be performed by any save serious artists. Yet their charm, which is potent even in this busy twentieth century, should find favor among dilettantes who can at any rate be made acquainted with their merits through this American edition.

The edition has been attractively prepared, with a picture of Miss Teyte in *rococo* costume on the cover. Sigmund Spaeth has provided English translations of a satisfying nature for the original French texts.

†"SIX CHANSONS GALANTES DU RÉPERTOIRE DE MAGGIE TEYTE." For a High Voice with Piano Accompaniment. Published by G. Schirmer, New York and London. Price 75 cents net.

THE White-Smith Music Publishing Company‡ offers a new song by Charles Wakefield Cadman called "Moon of Roses," which the composer has dedicated to Evan Williams, the noted tenor.

In it Mr. Cadman has written fluently and effectively for the voice and added another worthy song to his list. The poem is not especially distinguished, and therefore Mr. Cadman is to be congratulated all the more for having kept his music up to his standard.

Three new songs by William Lester, "Apple Blossoms," "Remembrance" and "My Rose," also appear, and show this gifted young Chicagoan at work with new and always more satisfying results. The first, dedicated to Florence Hinkle, is not particularly original, yet it has qualities that should make it popular. There is a finer line to "Remembrance," with its tender love lilt and its warm harmonic background, and the same may be said of the final "My Rose."

Frederick Maxson's "O Lord, How Manifold," a duet for soprano and alto voices with piano accompaniment, shows this composer in his familiar melodic style, the voice parts happily managed and the accompaniment simple in scheme.

‡"MOON OF ROSES." Song for a Solo Voice with Piano Accompaniment. By Charles Wakefield Cadman. Price 60 cents. "APPLE BLOSSOMS," "REMEMBRANCE," "MY ROSE." Songs for a Solo Voice with Piano Accompaniment. By William Lester. Price 50 cents each. "O LORD HOW MANIFOLD." Duet for Soprano and Alto Voice with Organ Accompaniment. By Frederick Maxson. Price 65 cents. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago.

THE success attained by Benjamin Whelpley something more than a decade ago with such songs as his "I Know a Hill" and "The Nightingale Has a Lyre of Gold," was followed by years during which nothing appeared from his pen. That Mr. Whelpley has in the interim applied himself somewhat more seriously to the subject of composition and its study is evidenced in a set of five new songs which the Boston Music Company brings out as his Opus 17.§

These are "Wanderer's Night Song"—a law should be passed at the next convention of musicians forbidding further settings of this Goethe poem—"Winter Song," "Tis Springtime on the Eastern Hills," "Now Sleeps the Crimson Petal," and "I Arise from Dreams of Thee." Mr. Whelpley has succeeded in giving a musical interest to these poems, though three of them have been well done before; his "Wanderer's Night Song" has melodic worth, and this may be said, indeed, of all five. It is pleasant to note that Mr. Whelpley has not in the years which have passed between his old and new songs become an American Debussy or Ravel; his harmony remains sane and logical, and he has not dragged in any "modernisms" for the sake of impressing persons who, perchance, do not know his former works, as a messenger of great musical tidings.

Vocally the songs offer fine opportunities for the singer. They are to be had both for high and low voice.

§"WANDERER'S NIGHT SONG," "WINTER SONG," "TIS SPRINGTIME ON THE EASTERN HILLS," "NOW SLEEPS THE CRIMSON PETAL," "I ARISE FROM DREAMS OF THEE." Five Songs for a Solo Voice with Piano Accompaniment. By Benjamin Whelpley, Op. 17. Published by the Boston Music Company, Boston, Mass. Price 50 cents each, the first, second and fourth; 60 cents each, the third and fifth.

ARTHUR BERGH's capital setting of Eugene Field's prize nonsense poem, "The Fate of the Flimflam," leads the new Ditson songs issues.‡ Mr. Bergh has written a gem in his setting of these lines, and he has done so with simple means. Rhythmically and harmonically his music is excellent and fits the text perfectly. It is dedicated to Percy Hemus, who scored a repetition

for the song at his New York recital in November last.

There is a good edition of "Holy Night, Peaceful Night," with both German and English text, the English version by Arthur Westbrook; William R. Spence's conventional Christmas song, "The Hush of Night Hath Fallen"; the high voice edition of John M. Steinfeldt's "Furle Your Sail, My Little Boatie," Robert Coverley's charming "Russian Peasant's Lullaby," a song the charm of which lies in its simplicity of utterance, W. H. Peterhan's "Hush Thee, Baby," with violin obbligato; the high voice edition of Ernest R. Kroeger's "Japanese Love Song," and "Sweetest Things," and the medium voice edition of Alice P. Wesley's sacred song "At Rest."

‡NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by the Oliver Ditson Company, Boston, Mass.

A SET of nine songs for a solo voice with piano accompaniment, "Thou Art So Like a Flower," "The Sea Hath Its Pearls," "Out There the Dune," "In The Home Town," "Summer Night," "At the Cradle," "Night Gossip," "Consolation," and "Good Night," by Vernon Spencer, are advanced by the John Church Company.**

They are songs that must be classed as art-songs, which have a certain serious color which lifts them out of the rank and file of ordinary song-composition. Mr. Spencer has studied seriously and carefully; he has expressed himself in his own way with no concessions to what the singer would like him to write and with equally little thought as to the effectiveness of his voice parts. For this reason there may be few who will sing them; yet the songs are so finely done, they evidence so well-developed a technic in composition that they will doubtless be much valued by musicians who chance to examine them.

Finest of all the nine is "Consolation," set to a German poem by Prince Emil zu Schoenaich-Carolath, rendered into English by Samuel Longford. The harmonic weight is extraordinary, there is a power of expression that moves one deeply, and a sentiment, poignantly voiced. "In the Home Town," "Out There the Dune," and "The Sea Hath Its Pearls" are the other notable songs of the set.

Mr. Spencer has an exceptional gift, and it would seem that when he has decided to look a little more carefully into the effectiveness of his vocal writing (which may be done without cheapening one's ideas an iota) he will write even more admirable songs than these nine. The accompaniments too are quite difficult, and will prevent many from getting at the songs because of limited pianistic ability.

All of the songs bear an unmistakable modern German influence, the influence of a careful study of the songs of Richard Strauss, Mahler and Max Reger.

**NINE SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. By Vernon Spencer. Published by the John Church Company, Cincinnati, New York and London. Price 50, 60 and 40 cents each.

JOHAN W. POMMER has written a "School of Scales and Arpeggios for the Pianoforte,"†† which appears to be a sound and seasonable work of its kind. It is put forth by Carl Fischer in an admirable edition. The scales and arpeggios, with their variations, are arranged in progressive order, and, as Mr. Pommer says, "the fingering of some of the arpeggios will be found to differ somewhat from traditional methods." However, "the deviation is based upon a natural and easy position of the hands and not upon the arbitrary and pedantic rules held by the older authorities." The author seems to be well at home in the subject, and covers his ground in a rational manner.

††"SCHOOL OF SCALES AND ARPEGGIOS." By John W. Pommer. Published by Carl Fischer, New York.

FROM the house of Edward Schuberth & Co., New York,†† come three small compositions which (according to an accompanying typewritten slip) are by "talented lady composers." The adjective is much abused these days, when any one who feels it incumbent on his temperament to burst forth into song is immediately dubbed "talented."

Be that as it may, there is one of the three which is worthy of more than passing attention. It is a setting of Shelley's "Indian Serenade," one of those

superb English lyrics which almost sets itself to music, by Marie Walters Kennedy. There is a harmonic flavor to this woman's music which promises much; it has modern feeling in its message and is interestingly conceived. There are items which will be made more perfect when a greater experience in the difficult art of composition has been achieved. And these remarks simply refer to Miss Kennedy's music as music; her most ardent admirers would find it difficult to prove that she has reflected either the meaning or the mood of the verses of Shelley in it. The song may be sung by either a high or medium voice, the optional notes making either possible.

The other pieces are a pretty minuet for the pianoforte by Mrs. Alexander Mason and a Berceuse for a medium voice with piano accompaniment by Grace E. Mellor.

††"INDIAN SERENADE." Song for a High or Medium Voice with Piano Accompaniment. By Marie Walters Kennedy. "MINUET." For the Piano. By Mrs. Alexander Mason. "BERCEUSE." For a Medium Voice with Piano Accompaniment. By Grace E. Mellor. Price 50 cents each. Published by Edward Schuberth Co., New York. A. W. K.

TEACHERS who find it of interest to guide the young mind along the stony road of elementary piano study will find in Romaine Callender's "The First Ten Weeks at the Pianoforte"§§ a work of distinct value. It is a carefully graduated first book and covers its ground in a thoroughly sensible manner. Mr. Callender has found it of importance to lay stress upon the various rhythmic forms, i. e., of course the simpler ones and rightly, for these are not the least important factors of a sound musical education. It is attractively bound and printed in large clear type, with no suggestion of crowding. All of its features are conducive to that state of mind in which interest predominates. B. R.

§§"THE FIRST TEN WEEKS AT THE PIANOFORTE." By Romaine Callender. Published by Carl Fischer, New York. Price 35 cents.

MEETING the demand for an English edition of the admirable "Bergerettes"† of J. B. Wekerlin the Schirmer press has added a volume of them to its library, published in compact, octavo size. The songs have been carefully translated into English by Sigmund Spaeth.

The French text has been retained and is printed over the English translations. There is perhaps more natural sentiment to be found in this little volume of "Bergerettes" than in many modern songs and the popularity which they enjoy to-day is proof of their right to a place in song literature. A. W. K.

†"BERGERETTES." For a Solo Voice with Piano Accompaniment. Collected and Harmonized by J. B. Wekerlin. The English Translations by Sigmund Spaeth. Published by G. Schirmer, New York and London. Price \$1.25 net.

"TWENTY-FOUR Easy Melodies in All Keys,"†† by Charles Dancla, for violin, with piano accompaniment, appears in a new edition published by the Oliver Ditson Company. It is edited by Eugene Gruenberg and will prove attractive to those students of the violin who, though not far advanced, can enjoy the appealing terms in which these melodies are couched. As its title sets forth, it embodies melodies in all of the major and minor tonalities and not a few of these are possessed of uncommon charm and interest. B. R.

††"TWENTY-FOUR EASY MELODIES IN ALL KEYS." For the Violin with Piano Accompaniment. By Charles Dancla. Edited by Eugene Gruenberg. Published by the Oliver Ditson Company, Boston, Mass. Price \$1.50.

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AMERICAN VIOLINIST THRILLS MUNICH

Frank Gittelsohn Hailed as a Master After Performance with Orchestra—Two Americans in Munich's "Ring" Cycle—The Popularity of Maude Fay

Bureau of Musical America
Tengstrasse 33/IV,
Munich, December 20, 1913.

WE have had great American singers appearing here, and excellent pianists, and now has come a supreme violinist in the person of a young American. Frank Gittelsohn played Wednesday, December 17, with the Konzertverein Orchestra in the Tonhalle, under the direction of Paul Prill, and showed himself to be a master. He played the Violin Concerto, op. 29, of d'Ambrosio, which gave him excellent opportunity to display the wonders of his clear rich tone and fine execution. One felt all through his playing how much he loved it himself. The thought of technic never rose into the listener's mind; he was thrilled with brilliant passages, or again, his heart was stirred with notes as mellow as a cello, and only afterwards could one realize how firm was the fingering and how sure was the bowing. Frank Gittelsohn is still young, and the world is undoubtedly going to hear much from him.

On Tuesday evening the 16th, Ossip Gabrilowitsch won new laurels in the Royal Odeon. He played brilliantly with orchestra under the direction of Bruno Walter, and gave Beethoven's "Kaiser" Concerto in E Flat Major, No. 5. It followed the Sixth Symphony on the program, and by the time two such beautiful creations had been presented, one almost felt his limits of enjoyment were reached. A truly great director and a truly great pianist combined in giving sublime music.

A young Scotch girl, the protégée of an American woman, Mrs. William Clark, of New York, gave her first concert in Munich last Sunday night, and made a very favorable impression. Vera Gibson studied for three years with Jean de Reszke in Paris, and this Winter has been here studying German *lieder*. She comes from an old Scotch family, being the niece of Sir John Ure Primrose, Bart., and her singing of Scotch songs was done with much charm. Her program included besides these an aria from Massenet's "Hérodiade," and a group of songs by Schumann and Schubert. She has a clear soprano voice, excellently trained.

Miss Gibson was accompanied by Herr Kapellmeister Neidhardt, who ought to interest Americans not only as one of the leading musicians of Munich, but also through the fact that he last year married a charming American girl who had come to Munich to study voice. Mrs. Neidhardt, who was Sarah Wilder, gives a concert the early part of next month.

An item which may be news to many Americans is the fact that the pianist Frank La Forge is one of the best-loved individuals in the mediæval German town of Rottenburg. Every Summer he goes to this old walled city on his vacation, and the worthy fathers of the city

have made him a free citizen, higher than which no German city can go in honoring one.

Americans in the "Ring"

As I write, the regular mid-Winter production of the "Ring" is in full swing, and America is well represented,



Maude Fay, American Prima Donna Soprano, Who Has Gained New Successes in the Munich Opera

not only in the audiences, but on the stage. Marcella Craft and Maude Fay have both appeared in the operas which were given Thursday and Friday nights, and each of them with success. In the Charity Concert to be given this evening before the King and Queen and a notable audience in the Gärtnerplatz-theatre, Miss Fay and Mme. Charles Cahier will take important part, and Mr. Gabrilowitsch will play.

Kate Liddle, well known in Munich for many years as a teacher of voice, is this Winter undertaking a most interesting work, and has met with most grateful success. Mabel Johns, that remarkable American girl who has been deaf since babyhood and yet speaks four languages, and of whose progress under the teaching of Charles A. White, of Boston, there appeared an account in MUSICAL AMERICA in January of this year, is now in Munich, and is continuing her studies under Miss Liddle's direction. Of course Miss Liddle is not striving to teach Miss Johns to sing, although she told a representative of MUSICAL AMERICA she felt confident she could do so in time. What she is aiming at is the better placing of the voice used in conversation, and a less tiring method of production.

Success of Maude Fay

MUNICH, Dec. 13.—Maude Fay, of the Court Opera, continues to add luster to her fame. Two weeks ago the American soprano received a gold medal from the King of Saxony, which makes her fourth. In the beginning of January she sings in Dresden, and in March comes an extended concert tour through Holland, with orchestra, when her program will include the "Liebestod," Beethoven's "O Perfidio," and German *lieder*. In May Miss Fay will appear at Covent Garden in Italian and German operas. The management wanted her to sing *Kundry* for the forthcoming presentation of "Parsifal" in London, when Herr Bender from Munich also sings, but it could not be arranged.

It is quite possible that Miss Fay will be heard in America next year. She has been invited to sing in New York, Philadelphia, Chicago, and in her beloved San Francisco. Miss Fay is a rabid Californian, if so strong a word may be applied to so fair a creature. "I am not an American," she said laughingly the other day to a representative of MUSICAL AMERICA. "I am a Californian. I don't think I shall be able to form a single tone when I first appear on the stage at home, I shall be so touched. I have been away from San Francisco seven years, and I know everybody; think how I shall feel! I would travel clear across the continent simply to sing one night in San Francisco, if need be." Miss Fay's ardent Californianism is laughingly accepted by her friends. Damrosch and others who were here last Summer all called her "Santa Fay"!

Miss Fay says that her most recent and gratifying success was when she sang as *Amelia* with Battistini at his recent guest engagement at the Court Opera, and sang the part without an orchestra rehearsal. At first with true American independence Miss Fay flatly refused to attempt such a thing, and walked indignantly up and down the stage insisting to Bruno Walter and Baron Franckenstein that she would not sing. It is well known that Miss Fay has absolutely her own way in the local opera, and for a moment it looked as though arrangements would have to be altered. Then Miss Fay relented, and has since said she never enjoyed singing any opera as much as that night. "I sang just as I chose," she said, "and they had to follow. I put in all the diminutives I pleased, and the orchestra had to play softly so they could hear me themselves. It was great fun!"

Miss Fay's *Elizabeth* in "Tannhäuser" on Wednesday evening, December 10, was a remarkable achievement both as to voice and as to dramatic presentation. Ex-King Manuel and his bride were present in one of the royal boxes, and applauded the young American most heartily.

A Cancelled "Tristan"

The two sensations of the week, however, at the Opera were last Sunday night and Monday night. On Sunday there was a completely filled auditorium for "Tristan und Isolde." The performance was to have begun at six thirty, but promptly at that hour the Director stepped before the curtain and informed the audience that there would be no opera whatever that night. Frau Mottl-Fossbender, who was to have sung *Isolde*, was suddenly indisposed, and no available substitute was to be found. The absence of a chorus in this one of Wagner's operas had rendered unnecessary the presence of that body in the

building, consequently no opera demanding a chorus could be given on the spur of the moment. The only thing was to send away the audience, disgusted, as was the box-office.

On Monday night, however, a treat was in store for the public. Herr Bender, that wonderful bass who is soon to be heard in America, sang for the first time the rôle of the *Flying Dutchman*, and won a great triumph. Although Wagner wrote the part to be sung by a baritone, Herr Bender sang the rôle with an ease and an artistic finish that proved his mastery. Nothing finer has ever been sung on this stage than his extraordinary *piano* passages, so difficult of control, at his first entrance and in the scene with *Senta* in the second act. Those who have heard Herr Bender on the Continent and in England know the treat that is in store for America when he goes there, and in no rôle will he make a greater impression than in this. As usual with this master, his dramatic interpretation of the part was gripping, and for me at least, the opera has never had so poignant a meaning as it had last Monday night.

Ysaye and Rosenthal Recitals

Eugen Ysaye's recital Friday night was in many ways pathetic. The master sat to perform his first number, Mozart's Concerto, No. 3, for violin and piano, and the word "great" could not be applied to any portion of it. He stood for the rest of his program, but although the audience was enthusiastic, it was really only at the end of the entertainment that Mr Ysaye seemed to warm into his own great manner of playing. By the time his string broke in the middle of the second encore, thus bringing the concert to an end, he was playing divinely, but the most of his audience had left.

Moriz Rosenthal's concert last week came as rather a surprise to music lovers here, and a pleasant surprise too. For years he has been hailed as the supreme technician. Suddenly his concert this year revealed him as possessed of emotional depths and an ability to make them felt by his hearers, which fairly carried his audience off its feet. He was given an ovation, and all the Munich critics went out of their way to say good things of him.

Another charming American woman appeared here in concert this week. Mme. Peroux-Williams delighted her audience with the clear liquid quality of her soprano voice and the fascination of her presence, and after she had sung the allotted group of songs by Hugo Wolf, Schubert, Brahms, Gustav Mahler, and old French composers, she was forced again and again to sing encores.

Private Recital by Edwin Hughes

On Thursday afternoon Edwin Hughes gave a piano recital in his home, playing before a few favored guests. His program was opened with a group of Chopin numbers, then followed Leschetizky's fiery Barcarolle and a Romanze by Sibelius, both of which were new to most of those present. Mr. Hughes closed his program with his own splendid Concert Paraphrase of Johann Strauss's Wiener Blut Waltz. Mr. Hughes's playing as usual was distinguished by brilliant technique and clear interpretation. He plays with that simplicity which marks all good things in the artistic world.

It is interesting to know that Mena Nechansky, the Viennese pianist, will play Mr. Hughes's Waltz Paraphrase later in the season at her piano recital of modern composers in Vienna.

MURRAY SHEEHAN.

Bernhard Steinberg's Début

Bernhard Steinberg, baritone, will make his first appearance in New York as a *lieder* singer, January 11, in a song recital at Aeolian Hall. His program will consist of songs by Hugo Wolf, Loewe, Hausegger, Mendelssohn, Massenet, Tschaiakowsky, Lishin, Moussorgsky, Spross, Monroe, Brewer and Kramer and two by Anselm Goetzl.

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—Photo by Mishkin

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NEW VIENNA TRIUMPH FOR MME. CAHIER

American Contralto Heard in Three Guest Appearances at Volksoper—Julius Steiner, Singer, and Frank Gittelton, Violinist, Among Other American Artists to Earn Vienna's Applause—Quartet Music Plentiful

VIENNA, Dec. 18.—At stated intervals the enterprising manager of the Volksoper adds interest to the performances by inviting guest singers of renown to shed lustre thereon. Emmy Destinn was succeeded by Battistini, and in the wake of the Italian commendator there came last week our distinguished compatriot, Mme. Cahier, whose three appearances were attended by large audiences. Her singing of the three roles she had chosen for her guest performances, *Acuzena*, *Carmen* and *Amneris*, is too familiar to need special comment; its excellence only served to rouse new regret at the loss of such an artist. Indeed, the local press was unanimous in finding even more to praise than formerly in richness of voice, unerring technic, and clear phrasing, combined with great dramatic power and fire of action.

Fresh from the latest of several most successful concert tours through Europe since the festival performances last Summer in Munich, where her home now is, Mme. Cahier had many interesting incidents to recount to the writer, but none quite equal to her meeting with the German Emperor. As guest at the Royal Opera in Berlin early in November, she sang *Ortrud* in "Lohengrin" at a performance which the Emperor attended. After the opera he received Mme. Cahier in the salon adjoining the royal box, advancing a few steps to meet her and holding out his hand. In Mme. Cahier's own words: "I was amazed at the Emperor's intimate knowledge of musical matters. He seems to know and to take an interest in everything. After some talk on general matters he reverted to my own artistic individuality, and was gracious enough to express appreciation of my performance as *Ortrud*. Not the slightest, most subtle detail had escaped his notice, and his conception of the character agreed completely with my own. Finally he voiced the wish to have me appear often at his opera and concluded the interview—which at my request as an American, had been carried on in English—with the German words 'Auf Wiedersehen!'" After singing at a concert at Linz, Mme. Cahier returns to Munich, where she will spend the holidays.

At the Hofoper the complicated preparatory work for the presentation of "Parsifal" is going energetically forward. The exact date has not yet been definitely announced, but will probably be some time between the 12th and 18th of January. In view of the immense amount of time and labor involved, it is proposed to present "Parsifal" in cycles of three successive performances. These are made possible by the double and even triple casting of the principal parts. It is gratifying to recount three Americans among them, Edna de Lima, *Flower girl*; William Miller, *Parsifal*, and James Goddard, *Gurnemanz*.

Quartet Music Popular

The musical order of quartets seems to flourish particularly this season.

There are the cyclic performances of Beethoven's chamber music by the Konzerthaus, of which the third quite recently held a specially interesting program containing compositions from the great composer's cheeriest period, the B



Julius Steiner, Who Gave Up a Prosperous Business Career in New York to Devote Himself to Teaching and Singing in Vienna

Flat Major Quartet, op. 18, and the String Serenade, op. 8. The production of all of Haydn's string quartets began last year, is being most satisfactorily continued. The famous Rosé Quartet, assisted by Bernhard Stavenhagen and Karl Stiegler, is continuing the Brahms cycle. The Capet Quartet, one of the best musical bodies in Paris, in a Beethoven evening, offered sweet concord of sounds, the players in rare unison with one another, their interpretation of the German master perhaps conceived in too Gallic a manner, but their success with the audience absolute. The well-known Fitzner Quartet at a recent concert played the Brahms C Minor Quartet with great beauty, and also a new string quartet by Paul Scheinplugg, of colorful charm. This week the Marteau Quartet gave its first concert this season, rendering the last number on the program, "Der Tod und das Mädchen" by Schubert with ineffable grace and expression.

At the latest Gesellschafts concert, a new symphony by Franz Schmidt, violoncellist in the orchestra of the Hofoper and teacher at the Conservatory, scored a great success. Since about twelve years ago a previous symphony by him had been performed at a Philharmonic concert, little was heard of this composer, who is still a fairly young man.

Now an opera by him has been accepted for production at the Hofoper, and the later symphony met with unqualified favor, its greatest charm lying in the genuine musical spirit that pervades it. A number of variations of the theme in the second movement illustrates in happiest manner the various nationalities of Austria, Hungarian, Slavic, Polish and Italian measures succeeding and intermingling with one another. The work was played to splendid effect under the baton of Franz Schalk. It was preceded by Hermann Graedener's choral work, "Der Spielmann," based on Geibel's poem. The work illustrates the idea that the world hears only the minstrel's songs, and knows naught of the sorrows that gave them birth. The entrancing themes given to the violin were effectively played by Silvio Floresco. Graedener, who will shortly celebrate his seventieth birthday, is being accorded in honor thereof a prominent place in this Winter's concert programs.

English Music Heard

Of English compositions a string quartet by Ethel Smyth found excellent interpretation at a concert by the "Merker" publication company, while Cyril Scott and Frederic Delius were represented by impressionistic compositions at a concert of the Tonkünstler Verein, Scott by his fascinating pianistic skill to boot. Songs by Delius were sung characteristically by Frau Gutheil-Schoder of the Hofoper.

Of song recitals I have to mention that of Otilie Metzger in the small hall of the Konzerthaus, which seemed out of keeping with her powerful alto and dramatic strength of expression. Her success with an audience lavish of applause was as complete as in former years. Victor Heim is an artist who won over Vienna long ago, and his warm baritone is as seductive as ever. Clo Hirth has a charmingly roguish manner of giving point to her songs that makes one forget a rather weak voice, and gained much applause in songs by Greig and Wolf.

The American singer, Julius Steiner, who, it may be remembered, gave up a flourishing drug business to devote himself to art, figured prominently on the program of a successful concert for the benefit of a local benevolent society of high standing, which was very fully attended. In an aria from the opera "Reginella," by Braga, and "La Partenza," by Beethoven, as in a number of songs by Schubert and Franz, his artistic delivery and intelligent phrasing found adequate and appreciative applause.

For Bronislaw Hubermann's second concert, in which he was assisted by the famous cellist, Hugo Becker, the large hall of the Musikverein was filled to overflowing, and the playing of the Joachim version of the Hungarian Dances by Brahms was followed by veritable storms of applause.

Frank Gittelton's Concert

At Frank Gittelton's concert a few evenings ago in the Ehrbar Saal, the program contained only four numbers, Handel's Sonata in A Major, The Bach Chaconne, for violin alone; the Havanais, by Saint-Saëns, and the Concerto in D Minor, by Wieniawski. To notable strength and purity of tone, Mr. Gittelton adds an admirable technic, which, however, he holds subordinate to expression, and which appears to be entirely effortless. The enthusiasm of the audience increased from number to number, and one of the most enthusiastic of the acclamations was Godowsky, one of the many who crowded the American artist's room to congratulate the young player at the close of the concert, which, as a matter of course, had to be lengthened. I had intended to devote a part of the evening to the violin recital of Roderick White, also an American, in the middle hall of the Konzerthaus. As it was, I must rely on the statement of a colleague that a lavish program was excellently presented by him. ADDIE FUNK.

Vera Barstow's First New York Recital

Vera Barstow, violinist, will give her first New York recital on Saturday afternoon, January 17, with Harold Osborn-Smith, pianist, giving the following program:

Brahms, Sonata Op. 78; Bach, Prelude; Bach, Fugue; von Kunits, Reverie; von Kunits, Sarabande et Musette; Victor Kolar, Indian Scherzo; Paganini, Concerto B minor.

Bach's Fantasia in G Minor was the chief number on the program interpreted by Frank E. Ward, organist, at the fifth free organ recital in Temple Israel of Harlem, New York, on the afternoon of January 4. Other composers represented were Dubois, Schumann, MacFarlane, Guilmant and Rheinberger.

FINE CHORAL WORK IN SPRINGFIELD "MESSIAH"

Soloists Also Distinguish Themselves with Musical Art Society—Municipal Orchestra's Progress

SPRINGFIELD, Mass., Jan. 3.—This city had its only performance of the "Messiah" Tuesday night, when it was given by the Musical Art Society, of eighty voices and twenty-five instruments, and the following soloists: Maria Sundelius, soprano; Marguerite Dunlap, contralto; Arthur Hackett, tenor, and George A. Downing, basso, all under the direction of Arthur H. Turner. A splendid interpretation was given the old oratorio; in fact, it brought forth some of the best choral work that has been heard here in years. The performance introduced to this city in Marguerite Dunlap a young contralto who gives promise of rapidly rising to an important place in the world of music. The chorus did especially good work in "All We, Like Sheep, Have Gone Astray," and "For Unto Us a Child Is Born," though in "Lift Up Your Heads" the singing was decidedly mediocre. The precision and spirit which characterized the other numbers were lacking in this. The soloists all did remarkably well, and in the cuts Mr. Turner showed a greater amount of discretion than is usually found.

The Municipal Orchestra gave its second free concert Sunday afternoon, and showed a great improvement over its first effort. Every one of the 4,000 seats in the Auditorium was occupied, and a large number of people stood up. Bonarios Grimson, violinist, was the soloist, and played the exquisite Bruch G Minor Concerto exceedingly well, despite the fact that he was suffering from a severe attack of the grip. After several recalls he responded with Bach's "Gavotte" as an encore.

The strings of the orchestra were so good the first time that it was difficult to suggest improvement. But the brass showed a big improvement, and it now appears as if that section will be worked up into something worth while. The greatest development is seen in the way the entire orchestra plays together and responds to every demand of Director Andries Cornelissen.

Schubert's B Minor Symphony ("Unfinished") was the chief orchestral work and was given a very good reading. Weber's "Oberon" Overture opened the program and preceded the symphony, after which came a new composition dedicated to the orchestra, by Arnold Cornelissen, brother of the director. It is called "Scene de Ballet," and is a work of no little worth. With the exception of a weak beginning it does not suffer by comparison with other ballet music, and in its trio reaches a higher plane than most. Elgar's Bavarian Idyl, "Im Hammersbach," and Rossini's "William Tell" Overture were also played.

V. H. L.

Strauss Operas Sung 285 Times at Berlin Opera

BRELIN, Dec. 20.—The B. Z. am Mittag has compiled statistics on the frequency of the performances of works by Richard Strauss at the Berlin Royal Opera beginning with the premiere of the respective operas at this institution: "Feuersnot" was given twenty times, "Salomé" ninety-eight times, "Electra" forty times, "Der Rosenkavalier" eighty-nine times, "Ariadne auf Naxos" thirty-eight times. The total performances of Strauss operas at the royal institution amounted to 285. O. P. J.

Charles Rousselière, the French tenor, created *Parsifal* in Madrid on January 1.

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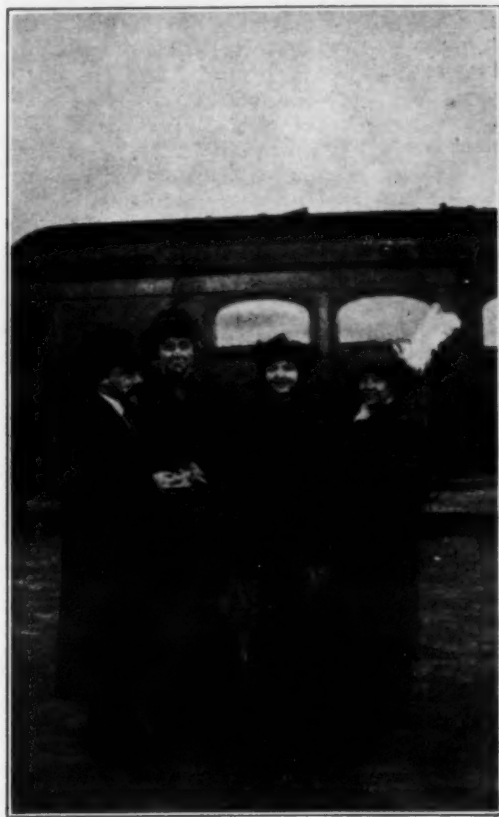
HAD ENCOURAGEMENT OF MOSZKOWSKI

Eminent Berlin Critic's Praise for
Miss Peterson—A Meeting
with Rosenthal

CHICAGO, Jan. 2.

THOSE who have never heard Edna Gunnar Peterson play are sure to be surprised after they have listened but a few minutes. Where does this dainty little blonde, with the small, dimpled hands, the slender wrists and arms, get the strength and the grip of the keys which her playing shows? Delicacy and refinement are there, but so are force, vitality and vigor. Miss Peterson, it will be remembered, was the first pupil of Rudolf Ganz (for so long a resident of Chicago), to make a Berlin debut, and no less an authority than the eminent Berlin critic, Alexander Moszkowski, congratulated her on the extraordinarily successful debut which she made in critical Berlin. From their first meeting Herr Moszkowski took a great interest in the talented young girl, and his sister-in-law, learning that Miss Peterson at the time spoke but little German, generously gave her lessons in that language. Miss Peterson was a frequent and welcome visitor at the Moszkowski home, where she was known as "Baby." One Sunday evening Mme. Moszkowski invited her to supper, adding that the great pianist, Moriz Rosenthal, was to be a guest. "He does not like to have anyone invited to meet him; likes to come *en famille*," Mme. Moszkowski explained, "but you Baby, are one of us. Perhaps he may play. I hope he will, but, of course, we never ask him."

After supper Miss Peterson was seated



A Snapshot on Tour—Left to Right, Maestro Strony, Mrs. Stickle, Alice Nielsen and Edna Gunnar Peterson

near the piano, while her host and Rosenthal became engaged in an animated musical discussion. Suddenly, to illustrate some point, Rosenthal jumped up and seated himself at the piano and began playing. Once started, he continued, and to the little American girl's delight, played on for almost the rest of the evening.

Miss Peterson is now under the management of Miss Gertrude V. O'Hanlon.

Fanning Completes Tour of Thirty-one Engagements

By his filling an engagement with the Chaminade Club of St. Louis on December 16, Cecil Fanning completed a tour of thirty-one concerts which began October 2. Among the places in which Mr. Fanning had appeared on this tour are Toronto, Portland, Bangor, Columbus, Syracuse, Dayton, St. Paul, Indianapolis, Auburn, Evanston, Chicago, Denver, Colorado Springs, Lincoln, etc. At each of these places Mr. Fanning was received with much enthusiasm. During the entire month of January Mr. Fanning will be active in New York City and vicinity.

Ziegler Institute Examination Recital

At the semi-annual examination of the Ziegler Institute of Normal Singing, held on December 23, marked improvement was shown by all of those examined over the results at the Spring examination held at Rumford Hall last June. Especially noteworthy was the work of Charles Floyd, tenor, who since last Spring has joined the ranks of professional singers. His interpretation of Cadman's "At Dawning" and Chadwick's "Thou Art So Like a Flower" was both artistic and of great tonal beauty. Of the other professional singers Gladys Chandler, of the Century Opera Company, sang "Gloria" by Buzzi Peccia with much feeling. Linnie Lucille Love sang the "Jewel Song" from "Faust" in a delightful manner and displayed her pure soprano voice and delicate interpretation in Chadwick's "Danza." Isa Macguire, with a rich con-

tralto voice, offered Hahn's "Si mes vers avaient des ailes" and "Nur wer die Sehnsucht kennt" of Tschaiakowsky with emotional feeling and excellent enunciation.

Blanche Hine, another contralto, was pleasing in Hugo Wolf's "Verborgeneheit" and sang "Allah," by Chadwick, very creditably. Others who were heard to good advantage were Elsa Goebel, Miss Moffett, Doris Korn, Cecilia Greenebaum and Claire Gillespie. The examination was based on the interpretation and style with which the various songs were presented.

SLEZAK'S "SAMSON" IMPRESSES MONTREAL

First Time in Rôle—Wagner's Music
Sung by Canadian Company for
First Time in Dominion

MONTREAL, Dec. 27.—The pre-Christmas week was chiefly notable for the appearance of Leo Slezak, the Herculean tenor, who sang *Samson* in the Saint-Saëns Biblical opera for the first time in his life and made a tremendous impression by the magnitude of his voice and physique and the direct appeal of his acting. His performance, with Gerville-Réache as *Dalila*, Roselli as the *High Priest*, Salzinger and Rudolf in important rôles, and Jacchis conducting, was probably the finest ensemble that His Majesty's Theater has ever witnessed. Two days later Slezak appeared in "Lohengrin," this being the first time that a Wagnerian (or, indeed, any German) opera has been produced by a Canadian organization, and the first time the work has ever been sung in Montreal in the original tongue.

In spite of some difficulties inherent in the size of the production, which kept the final curtain until nearly one o'clock in the morning, the performance roused unbounded enthusiasm from a packed house, including hundreds of "standees." The *Elsa* of Marie Rappold and the *Ortrud* of Rosa Olitzka were excellent, both vocally and dramatically. Salzinger was a powerful and convincing *Telramund*, and Harold Meek, in his first conspicuous rôle, showed splendid vocal quality and a fine presence as the *Herald*. Giovanni Martino sang *The King* in Italian and was rather nervous, though vocally quite equal to requirements. Savine, who conducted, did excellent work with an orchestra slightly short of Wagnerian standards.

Other recent new productions have been "I Pagliacci," in which the deliciously pure voice of Helen Stanley was heard to great advantage in such music as the "Ballatella" and "La Navarraise," notable chiefly for fine work by Gerville-Réache as *Anita*.

Ester Ferrabini Returns to Cast

Ester Ferrabini, the adored Italian prima-donna of the old Montreal Opera, was heard for the first time after a long illness, in the rôle of *Carmen*. *Carmen* was never one of her happiest achievements vocally, and her portraiture of the rôle did not do more than show that rest has restored a considerable amount of flexibility to her voice. Her acting, which greatly resembles that of Mimi Aguglia, is as marvelous as ever, and she received a tremendous ovation.

Most of the Christmas week was occupied by the Pavlowa company, which entirely displaced the opera on Monday and Tuesday and contributed half the offerings on Wednesday and Thursday. All the performances were well attended.

The closing days of the year have been made memorable for the operatic fraternity now here by the occurrence of the

most general and effective water famine that ever afflicted a city of grand opera size on this continent. The intake pipe on which two-thirds of Montreal depends broke on Christmas. By the end of the week a fairly effective system of cart distribution had been established, but on Thursday and Friday the members of the chorus absolutely could not wash the grease-paint from their faces. Melted snow was provided for the principals to perform their ablutions. K.

Klibansky Artist Pupil Engaged for Max Jacobs Concerts

Max Jacobs, the violinist, engaged Jean Vincent Cooper, contralto, pupil of Sergei Klibansky, to sing in five school concerts during the last week in December, and at his last quartet concert on March 1 at Carnegie Lyceum, New York.



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W. J. Henderson in the N. Y. Sun, Oct. 24, 1913.

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SCORES TRIUMPH IN SEATTLE

The Seattle Daily Times, Thursday, Dec. 11, 1913—Miss Cordelia Lee leapt into instant favor from the opening bars of the Vieuxtemps Concerto.

The big cadenza with which the concerto is opened and that which closes the introduction were given with manlike power and virtuosity. The tone was sonorous, of substantial quality, the bowing dignified and broad in sweep, the intonation flawless. The trying technical impediments were nonchalantly brushed aside by an equipment which betokens a most brilliant career.

The Adagio disclosed a wealth of warm temperament, one of the best resources of the young artist. It was played so beautifully and with such authority as to awaken the big audience to an outburst of applause which swept over the house.

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ECHOES OF MUSIC ABROAD

Richard Strauss Rebukes Berlin Audience for Lack of Cordiality Towards Max Reger—D'Albert, with a New Opera About to Be Produced in Dresden, Weds His Fifth Wife—English Critic Discovers "the Nietzschean Spirit in Music"—Carl Burrian Quits Vienna Court Opera—Honor for a Popular English Contralto—Advice to a Young Critic

TOO little applause on the part of the discriminating is apparently as objectionable to Richard Strauss as too boisterous demonstrations by the indiscriminating. When at a recent symphony concert at the Royal Opera House in Berlin Max Reger, as the guest of the evening, appeared at the conductor's desk to direct the performance of his *Hillier Variations*, the audience did not welcome him with quite so much enthusiasm as mine host Strauss seemed to consider the occasion called for. Having taken a vacant seat in the first row, Strauss himself arose and ostentatiously clapped until his palms must have stung, but before doing so he took pains to make an unflattering remark in a loud tone of voice, according to the *Signale*, about people who have the presumption to sit on their hands when they go to concerts.

Vienna's Society of Music Lovers is going to honor Strauss next November as Munich did a year ago last Summer, by arranging for a Richard Strauss Week. The new "Alpen-Sinfonie" will be played then for the first time under the composer's baton.

INSTEAD of being held over for the annual May Opera Festival in Cologne in accordance with the original plan, Eugen d'Albert's new stage work, "The Dead Eyes," is to have its premiere at the Dresden Court Opera at an earlier date. Afterwards it will be produced at the Hamburg Municipal Opera and then at the Cologne May Festival.

But of more piquant interest to the general musical public than the fact that d'Albert is shortly to produce a new opera is the announcement that he has just taken unto himself a new wife—his fifth! Now he has caught up with De Wolf Hopper and Nat Goodwin. The fifth Mrs. d'Albert, according to the meager information to hand, is the daughter of a Berlin theater director.

PROOF of the lofty position Muriel Foster, the English contralto, holds in the esteem of her musical fellow-countrymen, is to be found in the decision of the Philharmonic Society of London to make her the next recipient of its much-coveted Beethoven medal—much-coveted because awarded generally with finely drawn discrimination. Miss Foster is a special favorite with both press and public in England, and loud was the rejoicing when she finally decided to return to the concert stage from the retirement she had assumed upon her marriage to Ludovic Goetz. She has been classed as a *lieder* singer lately, with Julia Culp and Elena Gerhardt, both of whom gave recitals in London within a few days of hers, at which she had the co-operation of Mme. Culp's accompanist, Coenraad von Bos.

AND now "the Nietzschean spirit in music" has been discovered. And it is the English critic Gerald Cumberland who inscribes the discovery in the *Musical Times*. Thus he begins:

"Just as we can see signs of the rising sun long before it appears above the horizon, so can we clearly trace the coming of a new philosopher or poet in the work of the men of a previous generation. A great man, it would seem, begins to influence the world before he is born; tidings of him reach us, mysteriously, and our need of him seems to have the power of actually bringing him into being."

Even Nietzsche, the most original of all recent philosophers, was not new, Mr. Cumberland insists; he had, so to speak, appeared in the world many times before, writing in faltering tones with the pen of Stendhal, aiming blows at the world with the puissant arm of Na-

poleon, and occasionally flouting Europe with the music of Berlioz. "Great men," he notes, as one or two others have noted before him, "always arrive at the precise moment when they are required"—a personal characteristic which the editor of the *Musical Standard* paraphrases as "the punctuality of great men"! Yet it would seem that, according to Mr. Cumberland, Richard Strauss has misjudged his hour. This is how he lambastes the Richard idolized by modern Germany:



Musical Americans in London

From left to right: Mrs. Griffith, Yeatman Griffith and Florence Macbeth, the new American coloratura soprano. Miss Macbeth is to make her American debut with the Chicago Opera Company this month. Mr. Griffith, who has trained her for her career, recently returned with his wife from London, where they have been with Miss Macbeth since her appearance there last summer.

"But Richard Strauss provides a much more striking example of the Nietzschean spirit in music than either Wagner or Berlioz. Here is a man who is apparently infatuated with the idea of worldly success; with cold and deliberate calculation he courts the favor of the world by the most elaborate and subtle trickery. He has the genius of self-advertisement. Every work he has written since 'Ein Heldenleben' has contained some colossal piece of artistic impertinence which has aroused the animosity of music lovers all over the world, and which has secured hundreds of performances of music which otherwise would have been heard only infrequently.

"The 'Domestic' symphony had a baby and a bath; 'Electra' had carnage and insanity; 'Salome' contained a lady suffering from physical disease; 'Rosenkavalier' was decorated with two bedrooms; 'Ariadne' had an orchestra of solo instruments, and so on. There is genius in each of these works, but there is also an equal amount of charlatanism. Now, only a man saturated through and through with a delusion of his supreme importance would willingly stultify his own genius as Strauss has done for many years."

CARL BURRIAN seems to be a restless spirit. He is about to change his headquarters again, for the latest report concerning his doings announces that he has been released from the Vienna Court Opera after repeated requests on his part to have his contract cancelled. But in view of the fact that many other singers have been unhappy at the same institution since the beginning of the present régime there, it is but justice to the Bohemian tenor to consider that his desire to get away from it may have been due less to restlessness on his own part than to generally uncongenial conditions. It may be

recalled that when some months ago Georges Baklanoff besought the Intendant powers of the Vienna Court Opera to dissolve his contract, still with several years to run, because of the, for him, unsurmountable difficulty of learning all his rôles in German, his request was refused, and, as a compromise, the stipulation that he should learn all his rôles in German was modified.

LIKE all her sister contraltos, Ada Crossley, the Australian, holds that marriage and art need not conflict. As a matter of fact, the differentiation between sopranos and contraltos in these latter days is even more characteristically marked by the divergence of view on this momentous question than by the nature of their voices. Mme. Crossley avers that she knows from experience that "a happy marriage is the greatest benefit to any woman singer, for there is no one who appreciates more the blessings of a quiet fireside and the surroundings of a congenial home."

Who can deny nowadays that a contralto voice connotes faith in the art-

speaks according to his liver, you will do everything in your power to ruin your liver, consistently, of course, with remaining healthy and cheerful in the intervals between your critical duties. But though your liver may degenerate to the extent of making you an absolutely ideal critic, you must always keep your head cool enough to avoid that stupid British institution—an action for literary libel."

IT is "largely to the working classes" that Granville Bantock looks for the most interesting developments of music in England. "Choral music is in their hands," the distinguished composer has been telling the London *Daily Citizen*, "and there are certain indications that lead me to suppose that orchestral music also will in the near future receive an impetus from their endeavors. But in this latter department the economic question is largely important; musical instruments are costly, and the training required to play them can be obtained only by large expenditure of money."

FROM time to time there still arise discussions among music lovers who can look back upon the enviable experience of having heard both Liszt and Rubinstein in their youth as to which of those great masters of the pianoforte was the more consummate artist. An absolutely satisfactory answer to the question can scarcely be expected, but in general a slight advantage, albeit a not undisputed one, is conceded to Liszt.

It has often been recorded that Rubinstein not infrequently struck wrong notes when playing in public, an assertion that some of his admirers have been prompt to challenge, while at the same time considering such a characteristic as of secondary importance any way. But that great Russian pianist did not condone this defect in his playing is pointed out in the *Vita Musicale* by Theodor Leschetizky, who was not only a pupil, but a friend as well, of Rubinstein. The veteran pedagogue tells of the extraordinarily developed and absolutely merciless capacity for self-criticism that Rubinstein possessed and invariably employed. He demanded more of himself than of any one else, and in judging his own work he would entertain no extenuating circumstances. He was himself fully aware that in his eager zest in playing he frequently struck false notes, and he never spared himself bitter reproaches.

Leschetizky describes a characteristic scene at the close of a concert at which Rubinstein had played with irresistible fire, and had achieved an unexampled triumph. When the audience broke into enthusiastic demonstrations he stormed off the stage like a wild man, fled to the artists' room, and there, in complete despair, sank into the arms of a friend. "What is the matter, what is the matter?" they all cried on perceiving his unusual pallor and his unhappy expression. To which he replied with a bitter smile and then said: "Oh, nothing. Only if a student were to strike so many wrong notes as I have done to-night his teacher would unceremoniously pitch him out of the window!"

ASKED to send a Christmas message to the readers of the *Musical Standard*, Landon Ronald, the well-known London musician—conductor, composer, pianist and pedagogue, as well as director of the Guildhall School of Music, replied by urging musicians, one and all, to be broader-minded, to appreciate the best in all, "rejoicing at the success of a confrère, and sympathizing with him who falls by the way. Verily, Mr. Ronald must think the millennium is at our doors.

"The great fault of the young musician—and alas! the older ones, too—is, that he is so engrossed in his own work, and the success of it, that he looks upon any other musician's success with jealousy and suspicion, and seems to take it almost as a personal affront! There is room for us all in this world, and I am sure that our strenuous work would be made more pleasant and the results would be better for the art we all love so well if we took an intelligent interest in one another's doings, and each did our

[Continued on page 19]

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PASQUALE AMATO



BARITONE

of the

Metropolitan Opera Company

Some Recent Press Comments:

"TRISTAN"

At the Boston Opera House, Boston, Mass., Dec. 1, 1913

BOSTON GLOBE

Mr. Amato once more gives pleasure as Kurwenal. It is no longer necessary to praise Mr. Amato's noble voice or his intelligent and artistic use of it. His impersonation of Tristan's sturdy squire has always been welcome here for its manly tenderness, its steadfast devotion, as well as for the attending sonorous and authoritative delivery of the music. Mr. Amato and Mr. Ferrari-Fontana made the last act particularly effective.

BOSTON HERALD

It was a very distinguished performance. Mr. Amato's Kurwenal was manly and sympathetic. The fine quality of his voice was tested and proved in the third act.

BOSTON JOURNAL

AMATO PARTICULARLY STRONG IN CHARACTERIZATION OF KURWENAL. Last night's performance of "Tristan und Isolde" was notable in several respects. In the first place, it was the last performance the great Wagnerian music drama will have until next February, when Weingartner comes to preside over the last half part of the season, as he did before. Then, again, the Kurwenal on this occasion was Pasquale Amato, the leading baritone of the Metropolitan Opera Company, a distinguished artist who, like Toscanini, the great conductor, is equally at home in both Italian and German opera. His Kurwenal is one of the very best characterizations of its kind, more especially in the death scene in the last act. It is rare indeed, nowadays, to hear such noble voice as this of Mr. Amato in any performance, and this feature was much enjoyed by the usual large and brilliant Monday night audience.

BOSTON POST

Last night Wagner's "Tristan und Isolde" was repeated with a cast that was the cast of last Saturday afternoon, with the single exception of Pasquale Amato. Mr. Amato's Kurwenal is a masterly bit of singing and acting.

BOSTON TRANSCRIPT

In the cast, the substitution of Pasquale Amato for Mr. Weil, in the part of Kurwenal, was the single opportunity for improvement, and Mr. Amato surely raised the tragic pitch of the third act. He was the incarnated spirit of Kurwenal, setting off the patient, deep-running love of Tristan's old companion and childhood associate against the new-found passion for Isolde.

NEW YORK WORLD

Pasquale Amato, a forceful Barnaba dramatically, made the character of the detestable spy the most dominating in the opera. His singing, too, was authoritative.

NEW YORK AMERICAN

Amato, the popular baritone, did well and nobly—so nobly that he almost forced us to condone the villainy of his stage character.

NEW YORK MORNING TELEGRAPH

Mr. Amato has gained in mobility and variety of expressiveness, and no one could have doubted of the complete fiendishness of his Barnaba. His voice in itself was the regal and dominant organ of the past, causing in comparison most of the same range to pale their ineffectual fires.

"LA GIOCONDA"

At the Metropolitan Opera House, New York, N. Y., Nov. 18, 1913

NEW YORK HERALD

Mr. Amato, in the rôle of the villainous Barnaba was in remarkable voice, his first act prologue being a marvel of dramatic singing.

NEW YORK PRESS

No less impressive was Pasquale Amato, whose portrayal of Barnaba, more intense and powerful dramatically than ever, revealed him in full possession of his superb vocal powers.

NEW YORK TRIBUNE

Signor Amato, a master of dramatic song.

NEW YORK TIMES

Mr. Amato in his delivery of the dramatic and declamatory solos that are so significant in his part, was masterly.

NEW YORK JOURNAL OF COMMERCE

The part of Barnaba, the spy, was sung by Pasquale Amato. This characterization is a familiar one, but it has never seemed more full of picturesque detail, more admirable singing or more dramatic fervor than it was last evening.

Concert Engagements for MAY, 1914

Mr. Amato has been engaged for two appearances at the Cincinnati Festival, in May; for the Evanston, Ill., May Festival; for the Richmond, Va., festival (second time); for the Buffalo festival (third time); for the Ann Arbor festival (second time), and for recitals in Memphis and Nashville.

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Announcement—

Mr. Amato will be available for a limited number of engagements in May, 1914. Next fall he will have operatic guest appearances in Vienna, Buda Pesth, Berlin and Frankfort-am-Rhein.

CARL FLESCH ON FIRST VISIT HERE, DEPLORES PAUCITY OF GOOD CONCERTOS FOR THE VIOLIN

Eminent Hungarian Violinist Discourses Interestingly on Compositions New and Old for His Instrument—If Paganini Were Alive To-Day—Is Mozart's "E Flat Major Concerto" Spurious?—Value of Modern Violin Music

THE desire on the part of European musicians to play in America brings us performers only too often before they are ready to appear in public. The time between a debut abroad and a first hearing in America is made as short as possible in the majority of cases. And the results are often disastrous. An exception to this rapidly growing custom is instanced in Carl Flesch, the eminent Hungarian violinist, who is this season making his first American tour. Mr. Flesch has almost been tardy in entering the lists in this country, for his name and fame have traveled the length and breadth of Europe for a decade or more. Yet his method of procedure would seem to be one that harbors less danger and insures a more likely success than the plan described above.

The Hungarian violinist arrived in New York on Sunday, December 28, and remained a whole week, seeing the city and gaining impressions of America's most cosmopolitan metropolis. The week of leisure was neither to his liking nor to his total disapproval. He was glad to enjoy the varied pleasures of the city and to rest incidentally after the ocean voyage.

"But it is unheard of for me to spend a week as I have done," he confided to a MUSICAL AMERICA man on Friday of last week. "I am never idle abroad even for a day. In fact I believe that I have established a record, that is, for Europe. From November 3 to November 25 this Fall I appeared in concert eighteen times in various cities, some of them quite far from one another. I suppose this is not so much for an artist to do here, as I understand your traveling facilities permit this kind of touring. But abroad it is almost unknown. Tomorrow I set out for Milwaukee where I make my American debut with the Chicago Orchestra on January 5 playing the Brahms Concerto, which I shall play shortly after with the same organization in Chicago."

A Man of Broad Sympathies

Mr. Flesch is the type of serious musician whose sympathies are broad, who is informed on many topics beside that of his special calling and who can speak to you with equal knowledge and enthusiasm about modern affairs of all kinds. His art has been praised by the most hypercritical tribunals in his own country, in fact all over the Continent. If he has come to us years after his first successes it may be attributed to his turn of mind which his conversation stamps at once as profound and scholarly.

Throughout Europe his name has been connected with the D Major Concerto of Johannes Brahms. He has been called one of its foremost exponents and is said to play it as do few artists of our generation. To a query on this concerto Mr. Flesch replied: "I have the greatest admiration for this masterpiece and enjoy playing it perhaps more than anything except the Beethoven, in which I make my New York debut with the Philharmonic on January 22. With the latter it stands at the top of all violin concertos, a noble work of compelling beauty, of overwhelming grandeur. What is there for the violinist to play, I ask? There are a few enough works that are worthy.

"I do not like nor do I play the Tchaikovsky Concerto and place far above it the Concerto in A Minor of the Russian Glazounow which I play frequently. One should not expect a great violin concerto every few years. It is impossible. Look over the annals of musical history and what do you find? In something less than a hundred and twenty-five years we have only seven concertos of the first rank, the Viotti A Minor, two of Mozart, the A Major and D Major, the Beethoven, the Mendelssohn, the Brahms and the Bruch B Minor, and I am somewhat afraid that the last, fine as it is, cannot be placed on the same plane as the Beethoven and the Brahms. One has really a small choice if one wishes to draw from truly important works. Why do I not include the Saint-Saëns? It is a nice work, finely made and grateful to play, but the last theme of the final movement is so commonplace and it spoils it. The Dvorak A Minor, a fine

work, too, has faults. In it one finds formal defects, which stand in its way. The first movement has a hole in it and the slow movement, though very beautiful, is much too long. Nor is it effective for the violin. There are many works which have noteworthy moments in them

It is always interesting to hear contemporary violinists' views on Paganini. Mr. Flesch expresses intense admiration for the Italian virtuoso who dazzled Europe with his playing fifty years ago. "Paganini was a personality, I feel, and he would be that same personality were



Carl Flesch, Master Violinist, Now on His First Visit to America

but of concertos which are good from first to last there are not many."

A Spurious Mozart Concerto?

"The Mozart concertos are perhaps a little neglected. Only the two that I have mentioned are well suited for public performances to-day. The E Flat Major, accredited to the 'Master of Salzburg,' is now believed to be spurious and not the work of the master at all. Joachim constantly refused to play it as he was firmly convinced that it was not authentic." This will doubtless come as news to many violinists and students in America as this concerto is frequently used in teaching and is supposed in this country to be typically Mozartean. The first movement of the Mozart A Major Mr. Flesch considers one of the most difficult things in violin literature to perform.

"My statement about the Dvorak Concerto not being effective and its not being heard frequently should not be misunderstood. It is not necessary for a work to be primarily effective; let it contain beautiful themes and important musical ideas and nothing can hinder its success. What more convincing illustration do you need of this than the place of the Brahms Concerto to-day? When it was written it was considered ineffective but now it is one of the most satisfying violin concertos to perform, its heroic build making it so admirable. I claim that great composers make the technic of the instrument. What was not *geigenmässig* when the Brahms Concerto was brought out is to-day idiomatic of the instrument. (And this is not a paradox.) Tremendous strides have been made along technical lines. The violinists of our day have a more fully developed technic than did their predecessors."

he to appear to-day. His technic would not startle as it did in his time but his strong magnetic self would be quite as potent as it was when he fired his audiences and held them spell-bound. And do not think that he was not a great musician! He was so much bigger than present-day musical commentators would give him credit as having been. His twenty-four Caprices for the violin are *sui generis*, musically as well as violinistically. Did they not command the admiration of three such musicians as Schumann, Brahms and Liszt all three of whom transcribed them for the piano?

"And I must call the first movement

of his D Major Concerto a noble piece of writing. I shall play it at my New York recital in February with my own cadenza which I can tell you is terribly difficult. Yes, it is so difficult that I call it one of the greatest technical violin problems I know of."

Some Modern Concertos

Mr. Flesch cannot be said to be either classic or modern *in toto* in his tastes. New violin music receives his careful attention on its appearance. Sir Edward Elgar's Concerto, which was completed a few years ago, he finds uninteresting and much too long; the Sibelius he admits he is not well enough acquainted with, though he does know that the last movement is weak. For the "Fantasiestück" for violin with orchestral accompaniment by Josef Suk, the Bohemian composer, he entertains high regard. Though he has played it repeatedly abroad with success he considers it a much neglected composition. "And why is the 'Hungarian Concerto' of Joachim so little played?" asked the violinist. "I am very fond of it and though I have played it again and again there does not seem to be a great interest in it. For it one requires a *Canonentechnik* (literally, a cannon-technic) and one must play it with romantic ardor and an understanding of the Hungarian folktones which it embodies in its fabric. I should like to play both of these works this Winter in America but I find it better to introduce myself to your audiences in familiar compositions. But I shall perform them here on a later tour."

One hears continually of concertos for the violin written by other than violinists being charged with containing piano technic, etc. "Can it be that the next important violin concerto is to come from the pen of a violinist?" Mr. Flesch was asked. He believes it will not. "Where are the violinists to-day who compose with the exception of my colleague and friend, Fritz Kreisler? Our violinists are not composers for the major part. Nor do I think that they are better musicians than the violinists of days gone by. Of course, Kreisler is an exception; he is a master musician and his arrangements, which are so superbly done that in many of them it is impossible to ascertain where the arrangement begins and the original ends are important additions to the literature of my instrument. But our violinists are not the musicians that the old men were. Take Nardini, Tartini, Spohr, De Beriot, Alard, Vieuxtemps, Wieniawski! They all wrote their own music; they composed the pieces they needed for their programs. If the compositions of such men as Wieniawski and Vieuxtemps sound faded to-day we must not blame them and must remember that they are typical of the age in which they were written. That these men were fine musicians I am certain. And they were serious and sincere in whatever they wrote even if much of it has not proved of lasting quality.

"I do not think that this kind of 'virtuoso-music' will ever be restored or demanded by violinists of to-day and the future. The retouching of old masters, notably the transcriptions and arrangements of Kreisler, whose achievement in this department of activity outshines all other modern arrangers, has taken their place on the recital programs of violinists of this age. Of course, one must choose one's transcriptions carefully, for there are many poor ones, in fact there is a rather well-known set of them by a present-day violinist which is full of theoretical errors. But a good transcription is well worth playing." A. W. K.

ECHOES OF MUSIC ABROAD

[Continued from page 17]

little best to further a brother artist's interests and welfare."

Mr. Ronald is not a personal stranger to this country. He came over two or three times some years ago to make tours with Mme. Melba as her accompanist. He is a half-brother of Henry Russell, the director of the Boston Opera House.

ONCE more the condition of Cosima Wagner's health is a source of anxiety to her family and friends. The *Pall Mall Gazette* has lately mentioned the great Richard's widow as an interesting collateral of Herr von Bethmann-Hollweg, the Chancellor of Germany. Frau Cosima was the granddaughter of Maria Bethmann, of Frankfurt-on-Main, who was a sister of the Simon Maurice Bethmann whom the Emperor Francis I ennobled. This lady married a French émigré, the Vicomte de Flavigny. One

of their daughters was the Comtesse d'Agoult, known to literature as "Daniel Stern," but still better known as the friend of Liszt's who became the mother of Cosima von Bülow-Wagner. She was the mother also of the first wife of the French statesman, Emile Ollivier.

AN early manuscript of Beethoven's String Quartet, op. 18, No. 1, which was the property of Baron Cacamisi Marchesi, has been sold in Berlin by auction for \$475. It was presented by Beethoven to his Russian friend, Ferdinand Amenda, of Tolsen, near Riga, and on the front page of the part for the first violin there are ten lines in Beethoven's handwriting. This manuscript, it appears, contains the original version of the quartet. Two years after making the gift Beethoven again wrote to Amenda, asking him not to play it any more, because he had altered it very much and "had only just learnt how to write quartets properly." J. L. H.

HOLIDAY SPIRIT IN BUFFALO'S MUSIC

Large Chorus Sings in Lafayette
Square Around Municipal
Christmas Tree

BUFFALO, Jan. 1.—Buffalo's musical activity of the past two weeks has been limited to local affairs which have enlisted the services of every prominent musician in town. More has been done here through the Christmas season just passed to emphasize the Christmas spirit musically than ever before.

At the Twentieth Century Club the evening of December 18 was given a Christmas mystery play entitled "Eager Heart." The play of itself made a pretty stage picture, but the chief interest centered in its interpolated musical setting, which comprised extracts from Bach's

Christmas oratorio, given under the direction of Seth Clark, with a small orchestra, assisted by Mme. Blaauw at the piano and the following local singers: Rebecca Cutter Howe, Agnes Preston Storck, Louise Boswell, Florence D. Craig, Lethe H. Boughton, Harriet P. Keating, Evelyn Hillman, Mary Ward Prentiss, Margaret Adsit Barrell, Homer Clark, Charles Earle Mott, Frank A. Watkins, Carl D. Stephan, Charles McCreary, George B. Barrell, Ralph R. Hillman, H. Claude Stephan, Herman Gahwe, Margaret Adsit Barrell, Mary Ward Prentiss and Charles McCreary did creditable work in their various solo numbers. The musical gems of the performance, however, were the chorales, which were sung with ravishing beauty of tone. It was thanks to the enterprise of Mrs. John Adsit that this performance was made possible.

Clustered around the big municipal Christmas tree, with its myriads of electric lights, in Lafayette Square, Christmas eve, a chorus of four hundred male voices, under the direction of Seth Clark, sang for an hour various compositions appropriate to the occasion; another innovation for Buffalo and very significant of its musical progress.

Sunday evening, December 28, in St. Paul's Episcopal Church, an excellent performance was given of the "Messiah" under the direction of Andrew Webster by the quartet choir, composed of Rebecca Cutter Howe, soprano; Mary Ward Prentiss, contralto; Frederick S. True, bass, and Charles S. Mott, tenor, assisted by the regular chorus of the church.

The announcement that John C. Freund, the able editor-in-chief of MUSICAL AMERICA, will make an address at the Twentieth Century Club February 18 is a source of great satisfaction to every musician in Buffalo, who keenly appreciate also the fact that they are indebted to Mrs. Mai Davis Smith for the privilege of hearing Mr. Freund.

F. H. H.

DOUBT "PARISINA'S" SUCCESS

Mascagni's Opera Still Too Long, Though
Extensively Cut

MILAN, Dec. 24.—The second production at La Scala of the Mascagni-d'Annunzio opera "Parisina" has proved somewhat more successful than the first, chiefly for the reason that the composer and librettist realized that the great length of the work foredoomed it to failure. Accordingly, they eliminated the entire fourth act and made large cuts in the three remaining acts. Even so, the performance requires nearly four hours.

At the best the impression prevails that the work is not a masterpiece, either of music or poetry, and that its ultimate success is not likely.

Three American Singers in Christmas
Music of Florence

FLORENCE, Italy, Jan. 3.—Bach, Brahms and Mendelssohn were the composers represented in a church music program of unusually distinctive character given here at Christmas time at St. James's Church by the Rev. H. R. Wadleigh, formerly of New York, rector and choir director. There are two Americans among the regular members of the choir, Mabel Hastings and Mrs. J. A. Armstrong, of Louisville, and in this particular service another American, Henry Gorell, of Boston, known professionally as Signor Gorelli, had an important part.

NO MORE PREMIUMS FOR OPERA TICKETS

Metropolitan Company to Protect
Patrons Who Subscribe
Through Agencies

Subscribers through ticket agencies to single or season tickets at the Metropolitan Opera House will hereafter, if they so desire, be entitled to get their tickets direct from the Metropolitan Opera House and in no case will they be obliged to pay an agency more than the box office price for their tickets.

Announcement to this effect was made by the Metropolitan company last Saturday. Following the tangle over opera seats at the beginning of the season, when subscribers through Tyson & Co. could not obtain their seats because they had been used as security for a loan, the Metropolitan company set to work to devise a scheme to prevent a recurrence of the difficulty. The disposition at first was to refuse to sell tickets to agencies at all, but it was ultimately realized that many subscribers preferred to deal with the agencies.

Accordingly the Metropolitan directors obtained from the agencies a list of their subscribers and to them a circular letter was sent offering the privilege of obtaining their seats direct from the Metropolitan or of continuing to subscribe through the agencies "upon the distinct understanding that the Metropolitan Opera Company does not thereby constitute the ticket agencies its agents."

"It has furthermore been arranged," continued the letter, "that ticket agencies shall make no charge whatever to the public over and above regular box office prices of seats in any part of the house, so that, whether you choose to subscribe direct or through a ticket agency, the cost of the ticket will be identically the same. In order to enable this to be done the Metropolitan Opera Company takes upon itself to allow the ticket agencies reasonable compensation."

"In order to avoid misunderstandings

it should be explained that this company cannot itself undertake the resale of subscription tickets for its subscribers who may wish to dispose of them for single performances or otherwise."

Responses to these letters indicated that a very large proportion still preferred to continue making their subscriptions through the agencies, which afford certain conveniences impossible for the opera company to provide.

Subscribers for high-priced seats have hitherto obtained them from the agencies at their face value, but a ten per cent. premium has been required of subscribers to the cheaper seats. That premium will be abolished next season.

In connection with the hypothecation of opera tickets by Tyson & Co., referred to above, the corporation was held for the Grand Jury on January 5 by Magistrate Deuel for grand larceny in the second degree. The case will probably be heard by the Grand Jury next week. The complainant in the case is Adolph E. Dick, a subscriber through the agency.

AFFRÉ REAPPOINTED

Will Manage New Orleans French
Opera Again Next Season

NEW ORLEANS, Jan. 4.—M. Affré has been reappointed manager of the French Opera Company for next season. There were three offers before the Board of Directors of the opera association, the other two having been submitted by Jules Layolle, former director, and M. Mézy, premier baritone of the present company, who has had little managerial experience. The directors decided that the present impresario, who is also leading tenor in the organization, should continue as manager for 1914-15.

M. Affré asked for a two-year lease of the opera house, but in view of the directors' policy not to commit the destinies of the house to any one man indefinitely it was voted that one was sufficient.

Mascagni to Write for "Movies?"

FLORENCE, Jan. 3.—It is reported here that Gabriele d'Annunzio has asked Mascagni, the composer, to collaborate with him in a piece for the "movies."

SUCCESS

Beatrice La Palme Scores

as "Louise" in
the first presentation
of that opera, in
English, at
the Century
Opera House
New York.



Photo by Mishkin
Mme. La Palme as
"Louise"

PRESS COMMENTS

NEW YORK TRIBUNE—The *Louise* was Miss Beatrice La Palme, who gave a very satisfactory performance and sang the great air in the third act with considerable skill.

NEW YORK PRESS—Beatrice La Palme gave a most praiseworthy impersonation of the title part. She sang her music well and acted the part of the wayward Parisian girl with becoming simplicity.

NEW YORK EVENING SUN—Beatrice La Palme sang and acted *Louise* throughout with unexpected sincerity and charm.

NEW YORK AMERICAN—Miss La Palme, I should add, made a distinct impression by her delightful rendering of the well-known air, at the beginning of the third act.

NEW YORK EVENING TELEGRAM—Miss Beatrice La Palme in the title rôle sings this extremely difficult music very well and makes a very piquant *Louise*.

NEW YORK EVENING MAIL—Miss La Palme achieved a real success by her intelligent treatment of the work vocally. She was simple and unaffected in all her impersonation. She drew sympathy to the rôle from an audience which is not supposed to understand the type well enough to find sympathy—indeed Miss La Palme achieved something for the type.

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Lino Mattioli, in Indorsing John C. Freund's Campaign of
Warning to American Parents—Reminiscences of Three Decades
in Cincinnati.

WITH the coming of the Christmas holiday season each year there is an influx of musicians from various parts of the country coming to New York for their vacations, some of them to hear musical events in the metropolis, others to visit friends who are identified with the city's musical life.

One of these musicians who comes annually to participate in both of these pleasures is Lino Mattioli, head of the vocal department at the College of Music

in Cincinnati. Mr. Mattioli is one of the foreign musicians who have made their home in our Middle West for many years. There he has accomplished a notable work in instructing students at the Cincinnati institution.

A single meeting with this distinguished Italian gentleman at once gives the interviewer proof of his ability to hold the attention of his students. He is dignity itself, sincere and unaffected in manner and withal genial to a degree. On the occasion of his visits to New York he is to be found with his former pupil and intimate friend, William S.

Brady, widely known in New York as a vocal instructor. Mr. Brady gave a dinner at his home for Mr. and Mrs. Mattioli on Saturday evening, December 27, and a farewell luncheon on Wednesday, December 31. It is rare to find such a lasting friendship, one that has grown with the years from the time when Mr. Brady was a pupil of Mr. Mattioli at the Cincinnati College. Ideal are the relations between master and former student, the latter now a successful teacher himself.

Mr. Mattioli is as richly equipped with reminiscences of a long musical career as if he had lived in such a center as New York all his life. Quite on the contrary has he lived in Cincinnati, where his duties have occupied his time for nearly three decades.

There is an unusual sequence of events in the way in which this musician came to settle in Ohio's music center. As he confided to a MUSICAL AMERICA representative, "It was in the season of 1883-1884 that I came to America as first 'cellist of the Metropolitan Opera House orchestra in the Abbey-Grau régime. I not only played the violoncello, but also coached many of the singers in their rôles. Those were wonderful days with Campanini, Sembrich (in her prime) and Nilsson in the company. In the Spring we went on a concert tour and on our arriving in Cincinnati Col. Nichols approached me relative to my joining the faculty of the College of Music there. I accepted and began my work, teaching both voice and 'cello, which I continued to do for several years. But later it became impossible to do both and I decided to devote myself wholly to vocal instruction. Twenty-nine years ago it was and I have been there continuously."

Mr. Mattioli described with pride some of the features of the course of thorough training with which students are equipped. "At first," narrated the instructor, "I used to give annually with my students scenes from 'Don Giovanni,' 'Gioconda' and 'Aida.' But for the past six years we have given six entire operas, among them Mascagni's 'L'Amico Fritz,' Gounod's 'Mireille,' Mozart's 'Figaro' and Offenbach's 'Tales of Hoffmann,' complete performances enlisting the services of picked students of all the teachers at the College. The student orchestra, strengthened by instruments from our symphony orchestra, has assisted; and we put on these operas so that the pupils may get actual experience. I have been fortunate in having under my guidance some splendid voices."

In addition to William S. Brady, mentioned above, who won much favor with his fine baritone voice before he began his teaching career, Mr. Mattioli includes

among his pupils Mary Hissem de Moss, the American soprano; Carl Gantvoort, the baritone; Mrs. Mary Green Peyton, a well-known Cincinnati soprano, and several others. While in New York last week he attended a performance of "Iole," the new light opera in which Mr. Gantvoort has one of the principal rôles, evidencing again his interest in the work of his pupils.

The campaign now being conducted by John C. Freund, editor of MUSICAL AMERICA, for the musical education of Americans in America received strong indorsement from Mr. Mattioli. "Keep

your talented young students in America," he declared; "there are enough excellent teachers right here. I am confident of what I say, for I have observed the results for many years. How many beautiful voices are ruined by instructors abroad! I myself can recall one of my most gifted pupils who went to Berlin to prepare himself for opera and when he returned he had nothing but a throaty voice, all its splendor gone. There are not many good teachers in Europe to-day. Of course, there are a few, but so far as I can see, there is absolutely no need for American students to cross the Atlantic for vocal training. And as to the 'atmosphere,' it is too ridiculous

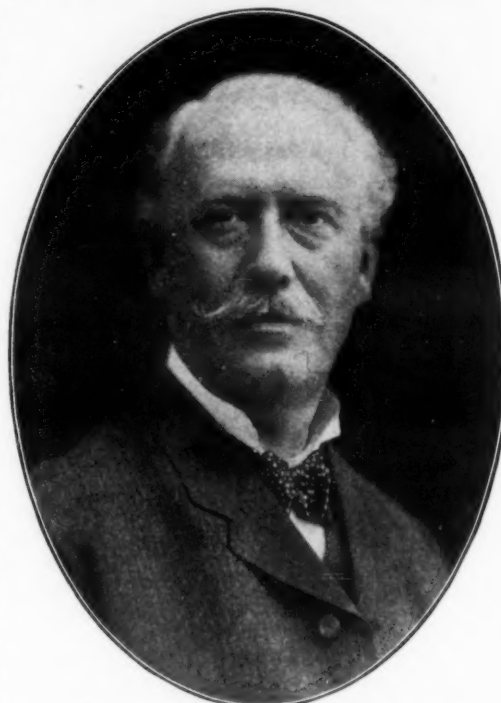
to waste time in discussing." That Cincinnati is a thoroughly musical city this teacher holds to be true and he attributes much of the culture to the Spring Festival to the concerts of the Cincinnati Symphony Orchestra and the concerts and recitals heard there each year.

"At the college there is a series of six concerts of chamber music each year by members of the faculty. And chamber music is fostered in many private families, too, where gifted and interested amateurs gather to enjoy the beauties of classic and modern works, all for their own edification."

You can hear intimate bits from musical events from days past from this musician, too, if you ask him about his earlier days in Italy. He will tell you about the première of Ponchielli's "Gioconda" at La Scala in Milan, at which he was present when the performance was delayed several hours owing to the unwillingness of the stage moon to make its appearance in the second act. But he is chiefly interested in American musical development, is an ardent admirer of American talent. "Unrivalled," he claims, "are your women's voices in practically all parts of the country. They may be said to be the finest natural voices in the world."

"And the great number of American prime donne to-day is proof that they can attain to the highest places if they will only work."

A. W. K.



Lino Mattioli, Head of the Vocal Department at the Cincinnati College of Music

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CARRENO'S CLEVELAND VISIT

Welcomed in Recital with Felix Hughes—
Hall for Organ Post

CLEVELAND, Jan. 3.—The first concert following the holiday gayeties was the Friday Morning Musicales, when a program by Mme. Teresa Carreño, with the assistance of Felix Hughes, drew a large and fashionable audience to the Statler ballroom, under the management of Mrs. Hughes and Mrs. Sanders. Mme. Carreño's program contained familiar numbers, Beethoven's sonata "Appassionata," four Chopin pieces, including the "Butterfly" Etude, and the Polonaise in A Flat with a Schubert Impromptu, and the Schubert-Tausig "Marche Militaire" in conclusion. Mme. Carreño's playing now has qualities of intelligence, of delicacy and charm which commend it to all listeners.

Mr. Hughes presented two groups of rarely beautiful songs, given with remarkable interpretative ability.

The position of organist and choir-master of Trinity Cathedral, made vacant by the departure of Edwin Arthur Kraft to fill the post of city organist in Atlanta, has been temporarily filled by the appointment of Walter E. Hall, formerly organist and choir-master at Trinity Church, Pittsburgh. A farewell recital was given by Mr. Kraft on Tues-

day evening before the American Guild of Organists, consisting solely of the compositions of H. Alexander Matthews, the choir giving a fine performance of his Christmas cantata which will be repeated at an early date.

Mme. Emma Eames Gogorzo, who has been the holiday guest of her brother, Hayden Eames, of this city, has been in joyous mood over her freedom from the direction of a professional manager, and responsibility to the public. "Now I can sing what I want to, and when I want to" was her remark to a favored listener when one afternoon a small group gathered at her request for an hour's music, which will be a life memory to all who heard it. Mme. Eames' voice is fresh and strong. The perfection of her art was shown in a wide selection of songs and arias by Bach, Gounod, Schubert, Schumann, Sinding, Mrs. Beach, etc. Mme. Eames, Sr., the famous teacher and first instructor of her celebrated daughter, was one of the enthusiastic listeners.

ALICE BRADLEY.

Movement to Reassemble Washington Symphony

WASHINGTON, D. C., Jan. 5.—There is a movement on foot for the re-assembling of the Washington Symphony Orchestra, whereby at least one concert may be offered before the close of the present season.

W. H.

MUCK REVEALS GLORIES OF FRANCK SYMPHONY

Boston Orchestra Emphasizes the Greatness of the Work—Ruth Deyo, Pianist, the Soloist

Bureau of Musical America,
No. 120 Boylston Street,
Boston, January 4, 1914.

AT the last Boston Symphony concert, January 2 and 3, Franck's D Minor Symphony was given a memorable reading by Dr. Muck, a reading which emphasized the grandeur of the work and the greatness of its architecture. That Franck, a dreamer, a mystic, a harmonist of the most subtle and elusive characteristics, should yet have composed a work which seems to be built upon the foundations of the universe—a work which emphasizes, as few symphonies of any period do, the basic laws of tonality and musical construction—this is one of the marvels of genius. Never had the symphony seemed so virile, and almost rugged in its outlines. Some might have wished for different tempi in the first movement, and also more flexibility of pace in the middle movement; yet these things are so largely matters of individual conception that they may well be dismissed without comment. The performance was probably the greatest of this work that has been given in Boston.

Ruth Deyo, pianist, was soloist, playing a long-forgotten and, I hope, long-to-be-forgotten, concerto by Bach, probably originally written for violin and strings, in the key of F minor. This "concerto" is like the Brandenburg concertos: it is principally for strings, and it is a sort of a chamber work in which each part has important contrapuntal passage-work. It is not at all a concerto in the sense of a modern work for pianist and orchestra. Only in the slow movement is there an agreeable song, much ornamented and a little in the Italian manner, for the pianist, while the strings accompany. And Bach or no Bach, I say that the first movement is dull, work-a-day, burgomaster music.

Miss Deyo was much applauded, but criticism of her performance may well be deferred until her recital.

Mozart's "Haffner" Serenade, in heaven knows how many movements, brought this concert, from which one carried away only the shining vision of Franck's glorified music, to an end.

O. O.

Oscar Seagle Stirs Cedar Rapids Concert Goers

CEDAR RAPIDS, Ia., Dec. 30.—The most notable success of the Choral Union Series was the appearance of Oscar Seagle, baritone, assisted by Yves Nat, pianist. Mr. Seagle's vibrant voice and

thorough art set a new mark for local concert-goers. His program, which emphasized modern song, disclosed unusual resources technically, and a marked ability to match tone and sentiment. Mr. Nat's solo offerings were noteworthy. The large audience was most enthusiastic. B. B.

Prominent Musical Artists Attend Unique Reception in New York

An interesting entertainment took place Sunday evening at the New York home of Mrs. Alfred Hirsch, a sister of Annie Friedberg, the manager of musical artists. Their beautiful apartment on Morningside Drive was turned into a Bavarian tavern, or Bairische Bierstube, as it is known in the language of the country. The decorations were an exact copy of one of these places in Tegernsee, Bavaria. All of the guests wore costumes such as are worn by the Bavarian peasant and the bill of fare contained only such dishes as are served in the "Braustuehl."

The entertainment was in honor of the German artists of the Metropolitan Opera House, and those invited included: Capellmeister Alfred Hertz, Mr. and Mrs. Josef Stransky, Capellmeister and Mrs. Hageman, Frieda Hempel, Mr. and Mrs. Jaques Urlus, Mr. and Mrs. Carl Braun, Herman Weil, Carl Jörn, Director and Mrs. Rudolf Christians and Grete Christians, Robert Leonhardt, Mme. Lillian Wiesike, Mme. Julia Culp, Coenraad Bos, Mmes. Lilly Dorn, Van Horne, Van Dyke, Clarendon, Pfeiffer and Otto Wick.

American Tenor Studying Abroad Justifies Caruso's Confidence

ROME, Jan. 3.—Enrico Alessandro, an American tenor, who was sent to Italy to study, on the advice of Enrico Caruso, is justifying the confidence placed in him. His teacher, the famous baritone, Antonio Cotogni, considers him one of the most promising pupils to have come under his observation. Alessandro began his career in Norwalk, Conn., singing on street corners to earn money to get an education. He studied law, but when Caruso heard him sing he advised him to turn his attention to opera. Several wealthy persons interested themselves in Alessandro's behalf with the result that his expenses in study here were assured. Alessandro expects to make his debut in opera in two years.

The choir of the Church of the Holy Nativity, Forest Park, Baltimore, repeated the cantata "Penitence, Pardon and Peace," by Maunder, on January 4 in response to requests which came after its first presentation by the choir on December 7. Mrs. Mozelle B. Green, soprano; J. A. Neilson, baritone, and F. O. Willhem were the soloists. Edgar Clare Urban is organist and choir director.

GIOVANNI MARTINELLI

ITENOR, Metropolitan Opera Co. of New York



ARTISTIC TRIUMPHS IN THREE POPULAR OPERAS "Tosca" "Butterfly" "Aida"

TOSCA

Artistically, the event was of importance in Giovanni Martinelli's coming into his own with his first appearance as "Cavaradossi." The young tenor sang the rôle with abundant vocal beauty and dramatically he gave the part an emotional potency which stirred the audience. Many individual touches were to be noted in his portrayal, and his natural method was refreshing in the first act love scene, when he was not a conventional opera hero, but the actual young Roman lover. Mr. Martinelli's arias were followed by the most spontaneous and protracted sort of applause, and when, at one of the curtain calls he received a floral offering, the audience singled him out for an unmistakable tribute of its own.—Musical America.

His voice is warm and brilliant. He sings with unusual intelligence and contagious enthusiasm. He is far more accomplished as an actor than the majority of operatic tenors. He is a singer who must be heard here in many rôles.—Boston Post.

His voice is rich and clear, of warm brilliancy and good power. He sings musically. Here is a voice that will doubtless place its possessor in the highest rank among the leading tenors of the day. His acting gave evidence of a high order of artistry and his future appearances in operas which offer greater opportunity for the display of his powers will be pleasantly anticipated.—Boston Record.

Martinelli as "Mario," for the first time here, showed his capacity. His impersonation was worthy, his singing admirable.—Eve. World.

Mr. Martinelli, heard for the second time here, showed improvement, carrying out the earlier hope that he would be at his best in a dramatic rôle. His voice rang clear and he acted the rôle effectively.—N. Y. Herald.

Martinelli, as the artist "Cavaradossi," especially surprised his firmest admirers by his fine singing and performance throughout.—N. Y. World.

The surprise of the evening, however, was Giovanni Martinelli's "Mario." His singing was exceptionally fine, particularly in the first two acts—fine in quality of tone and in expressiveness—and his acting was vital, forceful, realistic.—N. Y. Press.

BUTTERFLY.

No one can do anything dramatically with the contemptible and odious Pinkerton. To sing the music effectively is all that is possible, and this Mr. Martinelli, who has an extremely agreeable voice and an excellent method, successfully accomplished.—Philadelphia Inquirer.

This excellent young tenor, who made his American debut at the Philadelphia Metropolitan recently in "Tosca," displayed his clear, ringing, vibrant tones to most effective advantage.—Philadelphia North American.

He made a forceful and dramatic Pinkerton who wins for himself more interest than the unsympathetic character the opera presents is entitled to and he sang the glorious music of the First Act finale with a fluent and ringing tenor which completely justified the view that he is a comer who will take a rank in time, if he fulfills his promise, which shall be second to none.—Philadelphia Star.

Giovanni Martinelli once more presented a youthful and demonstrative portrayal of Pinkerton.—N. Y. Press.

AIDA.

Mr. Martinelli sang Radames for the first time and was at his best in the dramatic episodes.—N. Y. Herald.

Signor Martinelli sang Radames, and at last showed what he really can accomplish, winning in the Nile scene a veritable triumph.—N. Y. Tribune.

It is safe to say that local operagoers have not heard—since the advent of Caruso—a Radames as impressive vocally and dramatically as the one Martinelli presented last night. The young tenor sang the "Celeste Aida" most effectively, and he won a veritable triumph in the Nile scene, inciting the crowd to tumultuous demonstrations of approval.—N. Y. Press.

Martinelli made a "Radames" that commanded respect and showed a versatile genius.—Eve. World.

Mr. Martinelli's Radames had several good points. In particular he showed himself able to carry the weight of the part on his shoulders. He is beginning to find himself as far as New York audiences are concerned.—N. Y. Telegraph.



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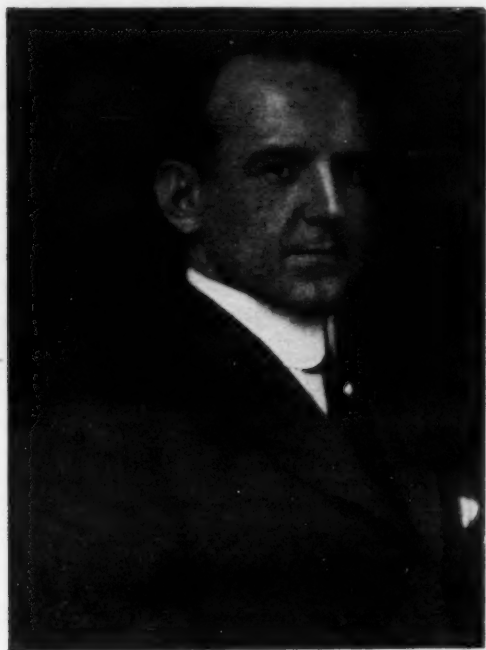
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ORGANIST KINDER'S ANNUAL RECITALS EAGERLY AWAITED



Ralph Kinder, Philadelphia Organist,
Who Announces His Annual Recital
Series—One Program Will Be Devoted
Exclusively to Philadelphia Composers

PHILADELPHIA, Jan. 5.—Ralph Kinder, the distinguished church and concert organist of this city, organist and choir director of the Church of the Holy Trinity, Rittenhouse Square, announces that his fifteenth annual series of Saturday afternoon organ recitals will be given at Holy Trinity, on January 10, 17, 24 and 31, at 3 o'clock. Assisting artists, in the order named, will be Benjamin F. Evans, baritone; Harry W. Meyer, violinist; Elsie Morris Brinton, contralto, and Frank M. Conly, bass. These recitals, which are attended by a congregation averaging 1,000 persons, are each year regarded as musical events of genuine interest.

Mr. Kinder's ability and the excellence of the soloists who assist him attracting the best class of music lovers. The recitals will have additional interest this year through the fact that one of the programs will be devoted entirely to compositions by Philadelphia organists. The recital on January 10 will be the 550th played by Mr. Kinder at the Church of the Holy Trinity. A. L. T.

STRIEGLER WORK PLAYED

New Chamber Music at Concert of Society of Friends of Music

A chamber music novelty by Kurt Striegler, who is a professor of composition at the Leipsic Conservatory, was on the program of the second concert of the Society of the Friends of Music, given in the Ritz-Carlton Hotel, New York, January 4. The two organizations contributing to the concert were the University Quartet and the Longy New York Modern Chamber Music Organization, which is made up of members of the Boston Symphony Orchestra and is directed by G. Longy, first oboe player of that orchestra.

The Striegler composition, played by the Longy organization, was a Kammer Sinfonie, op. 14, for flute, oboe, clarinet, bassoon, horn, two violins, viola, 'cello and bass. It was well played and generally well received. The Longy players also contributed Dvorak Serenade, op. 44, for two oboes, two clarinets, two bassoons, three horns, 'cello and bass.

Brahms's "Liebeslieder" was sung as an opening number by the University Quartet, with Arthur Whiting at the piano. This organization is made up of Mrs. Charles Rabold, soprano; Mrs. Anna Taylor Jones, contralto; William Wheeler, tenor, and E. A. Jahn, basso.

T. Carl Whitmer and Charles Edward Mayhew, baritone, assisted by Vanda E. Kerst, reader, will give a lecture-recital, entitled "The Story of the Opera" on Friday afternoon, January 16, in the Pennsylvania College for Women, Pittsburgh. The works of eleven composers will be considered.

Lillian Wiesike Arrives for First Concert Tour Here



Lillian Wiesike, Soprano, and Eddie Brown, the Gifted Young American Violinist,
from a Snap-Shot Made in Berlin

MME. LILLIAN WIESIKE arrived Saturday on *La France* and will make an extended concert tour of the country.

Although an American by birth, Mme. Wiesike is coming to her own country for her first concert tour. She has spent a number of years in Europe and is well and most favorably known in Germany and other European countries.

She will open her tour in Troy and will give her first New York recital January 19 at Aeolian Hall, with the assistance of Coenraad V. Bos, accompanist. Mme. Wiesike has been booked to sing before leading clubs and societies by her manager, Miss Friedberg, as far West as Omaha, Neb.

Gustave Charpentier is turning his "Impressions d'Italie" into a ballet.



TINA LERNER

PHENOMENAL EUROPEAN TOUR 1913-14

ENGAGED

Soloist, Paris, Lamoureux Concerts.....Camille Chevillard, Conductor
"Cologne, Gurzenich Concerts.....Fritz Steinbach, Conductor
"Stockholm, Royal Symphony Concerts.....Armas Jarnefelt, Conductor
"Christiania, Symphony (Musikverein).....Karl Nissen, Conductor
"Riga Symphony.....Georg Schaevoigt, Conductor
"Warsaw Philharmonic.....Z. Birnbaum, Conductor
"Manchester Halle Orchestra.....Michael Balling, Conductor
"Manchester, Adolph Brodsky Quartet
"Glasgow, Scottish Orchestra.....Emil Mlynarski, Conductor
"Liverpool Symphony
"Leipsic, Bohemian Quartet
Antwerp, "Société des Nouveaux Concerts"
London Ballad Concerts
Spain and Portugal Tour of 10 Concerts

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"A most unusual pianist. Her success was extraordinary."—*Kurjer Warszawski*, Nov. 8, 1913.

"The 'star' of the concert was Tina Lerner. She fully earned the great ovation given her."—Cologne *Tageblatt*, Nov. 20, 1913.

"She has a marvelous technic."—*Kölnische Zeitung*, Nov. 20, 1913.

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MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
DELBERT L. LOOMIS, Asst. Treas., address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE

MAURICE ROSENFELD, Correspondent
Grant Park Building, 624 Michigan Boulevard
Telephone Harrison 4383

BOSTON OFFICE:

WENDELL H. LUCE, Manager
Room 1011, 120 Boylston Street
Telephone 570 Oxford

SAN FRANCISCO OFFICE:

FREDERIC VINCENT, Manager
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PHILADELPHIA OFFICE:

ARTHUR L. TUBBS, Manager
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New York, January 10, 1914

NOTICE

On account of the great increase in the circulation of MUSICAL AMERICA, and the consequent extension of time required for the edition, it will be impossible, in future, to record in any issue concert or operatic reviews of performances, occurring in New York after three o'clock on Tuesday of the week of publication. Reviews of these events will appear in the issue of the following week.

THE LESSONS OF "L'AMORE DEI TRE RE"

The sweeping triumph of Montemezzi's "L'Amore dei Tre Re" at the Metropolitan Opera House last week is fraught with considerably weightier significance than the average operagoer probably suspects. In the effusive welcome tendered the thrice admirable little work by press and first-night public alike are to be read several distinct lessons, several pointed morals which it may be well to heed more carefully than has hitherto been the case.

If the surprise attendant upon the disclosure of the new opera serves no other purpose it will, at least, forcibly demonstrate the wisdom and sagacity of managerial reticence prior to a new production. Brazen heralding and fatuous advance puffery have been potent elements in sealing the doom of more than one eagerly awaited opera in the memory of the younger generation of opera patrons. They did irreparable ill to the "Girl of the Golden West," for one. "L'Amore" (like "Boris") was brought forward with a lack of advertising so studied as to seem almost ominous. Even Metropolitan officials spoke of it with casual indifference as a work "not great but good enough to produce." Extra prices were not asked, nor was the performance dignified as a "special." And lo! "L'Amore" proves itself the greatest Italian opera since Verdi! It would be well to maintain henceforth this policy of relative silence. Pleasant surprises will be all the sweeter for being unawaited, while the keenness of disappointment will be greatly mitigated if contrary anticipations have not been injudiciously stimulated.

"L'Amore" is, furthermore, a refutation of those ex-

tensively prevalent laments—both managerial and popular—that the field of operatic composition is today desolate and totally barren of works in the highest sense worthy of a hearing. Too much dependence is laid upon the latest output of a popular idol, such as Puccini. Montemezzi, unknown beyond the Alpine barrier a week ago, is to-day hailed in America as a young master, and thus his fame will quickly spread over the musical world. But who shall say with finality that there are no other Montemezzis in Italy or elsewhere to-day? May this lesson of "The Love of Three Kings" strike home with force and may managers become awakened to the usefulness of investigating the unexploited.

And may those who formulate senseless theories about the necessary decline of the ideal and the poetic in opera and who parrot senseless things about the urgent need of portraying operatically only the "modern," the "realistic," the "immediate life of the people" and commonplaces of all sorts be brought by this little tragedy to recognize the potent appeal of the poetic, the distinguished and the beautiful. And likewise to perceive that, in Maurice Renaud's words, "the function of opera to-day should be to fill the place of the poetic drama which has practically disappeared."

HOFMANN ON AMERICAN DEFICIENCIES

Josef Hofmann, the eminent pianist, recently gave an interview to the New York Times. Some of Mr. Hofmann's recent public utterances have been commented on in the columns of MUSICAL AMERICA, but there are one or two matters in this last interview which invite further comment.

The interview is a long one, and its main thesis, which crops out in various places throughout its length, seems to be that Americans go to concerts for "pleasure" instead of with "studious purpose," and that there is something in this action for which they should blush.

In the blissful land of Germany, Mr. Hofmann says that he can play a program consisting of "four or five Beethoven sonatas and nothing else." "The general audience there," he says, "will find the structural and studious interest sufficient," without requiring anything which is offered primarily for pleasing the ear. The inference is that the general audience in America has not reached this beatific condition of intellectually esthetic enjoyment. Well, we in America should not merely console ourselves, but find joyful gratification in the thought that our new world senses are fresher and higher, and that the Creator's gift of pleasure in the sense of hearing is still ours.

If art is not for joy before all else it would be difficult to say what it is for. The artist, if in fact he be truly creative, creates in beauty and joy, and the great purpose of his work is to carry that beauty and joy to those who come into the presence of his art-work. There is no true artist but would be horrified if he thought that a "studious purpose" were to be the attitude which humanity should assume toward his work. If this Teutonic attitude of "studious purpose," as set forth by Mr. Hofmann, is the true way of musical appreciation, then our most fervent prayer should be that we might go wrong. Intelligent understanding of music is a laudable thing, but when it stands between a man and his joy in music he is in need of a spiritual doctor.

Mr. Hofmann's case is hopeful, however, for after devoting a column to the presentation of this ideal of "studious purpose" he confesses that people sometimes "acquire so much knowledge of music that they lose the love of it," and that that is "what is now happening in Germany." It would have been more to the point if he had devoted a column to this thesis and its deadly effect upon joy in art, and allowed the matter of "studious purpose" to appear as a second theme.

When Mr. Hofmann says to Americans, as reported in his interview, "You will produce players, but not composers," it is very consoling to know that he does not "see where any great composers are to come from." Our callous American optimism, however, is not jarred even by such universal calamity howling. That Mr. Hofmann is a devotee of artistic humor, even if not of artistic joy, is evidenced by his crowning remark that "you can notice a difference in your public if you go even so short (sic) a distance as from New York to Jersey City."

PARSIFAL FOR THE WORLD

What Germany and the other countries of Europe would have done had they been in the place of America at the time of the Conreid régime, was evidenced by the speed with which these different countries tumbled over themselves to produce "Parsifal" as quickly as was legally possible to them. The copyright of "Parsifal," as is well known, expired at the close of the year 1913, and January 2 had not dawned in many of the principal cities of Europe, including those of Germany itself, before their inhabitants had had the opportunity of

witnessing Wagner's last work. Among the cities where performances have been reported are Charlottenburg, Rome, Paris, Milan, Bologna, Madrid and Barcelona.

Thus perishes the last element of artificial glamor associated with the life and work of Richard Wagner. It is upon his true glory, his sheer genius, now to be allowed its free course in the world, that his place and his fame must rest.

Personalities



Mme. Edvina and the Right-Hand Man of the Boston Opera Company

The popularity of Mme. Louise Edvina, the young prima donna soprano of the Boston Opera Company, is not confined to the public, which has been giving ample evidence of its friendly attitude this season. She is beloved by every attachée of the Opera House and undoubtedly has her sunny, genial disposition to thank for this. The picture shows Mme. Edvina as she was leaving the pier on her arrival from Europe recently in company with Walter Hearn, manager of the transportation for the opera company. He was on hand to help her with her trunks and boxes through the customs.

Paderewski—From far-away Colorado Springs comes news that when Paderewski was in New York recently he posed for a moving picture machine in front of Carnegie Hall. The report says that the pictures are to be exhibited in the Colorado city.

Fales—Warren R. Fales, the wealthy Providence merchant and a talented musician, announces that he has written an opera that he would like to see produced. Mr. Fales has long been a patron of music and financed the American tour a season or two ago of the London Symphony Orchestra, under Arthur Nikisch.

Bori—Hearers who were delighted with Lucrezia Bori's depth of dramatic power in "L'Amore dei tre Re" may find some explanation in the fact that her acting experience antedated her singing, for as a child in Spain Señorita Bori and her playmates used to perform little dramas in a miniature theater.

Kreisler—Fritz Kreisler, the violinist, though a Viennese, calls Berlin his official home and maintains an apartment there. He does this because Berlin is most centrally located and he can go from there into France or Russia or Switzerland or elsewhere where his European engagements call him more easily than from another city.

De Treville—Yvonne de Treville, who has been giving her song recitals in costume through the West and South, sought to reach New Orleans in time to spend Christmas with her cousin, Gertrude Ellis. Her train was delayed, however, and instead she had to eat her Christmas turkey on a Pullman dining car—"which is what I don't hesitate to call tragic!" said the prima donna.

Farrar—Although Geraldine Farrar's stage characterizations prove her the possessor of intelligence of the keenest sort, a side of her individuality not generally revealed to the public is her intellectual life. Miss Farrar is one of the best-read women, not only on the opera stage, but in any walk of life. Many hours of the soprano's day are spent in enjoyment of the world's literature at her New York home.

Rider-Kelsey—Corinne Rider-Kelsey, the eminent soprano, was interviewed by the New York Evening Sun last week, among other subjects, on the question of the advisability of marriage for artists. "If a girl has an absorbing occupation," she said, "all her interests and ardor are centered in it and there is no time at all for affairs of the heart. If she is deeply engrossed in a subject, marriage itself will have no interest for her."

Leoncavallo—In the course of an interview with Karleton Hackett, the Chicago Post critic, Ruggiero Leoncavallo issued the following challenge to Debussy: "I would willingly bet of my worldly goods all that I have that I could take Debussy's poem of 'Pelléas and Mélisande' and make from it an opera exactly in Debussy's style, if he will take my libretto of 'I Pagliacci' and turn that into real music; not mere misty meanderings. I, or anybody else, can write in that style, but it takes something far other to write music—a soul to feel and a heart with red blood in it."

DE TRÉVILLE ALLURES NEW ORLEANS

Her "Prima Donna" Cycle Found
Charming—"Sapho" Première
at French Opera

NEW ORLEANS, LA., Jan. 2.—Yvonne de Tréville, the coloratura soprano, delighted her audience on Monday evening in a costume recital entitled "Three Centuries of Prima Donnas." Miss de Tréville was in excellent voice. Her tones were brilliant, clear and resonant and her coloratura effects given with perfect ease. Her program was in three parts: in the eighteenth century, in which she appeared as Mlle. de Maupin, then in a costume of 1850 as Jennie Lind, and in the twentieth century as "just Yvonne de Tréville."

The numbers most enthusiastically received and in which the singer's beautiful voice was heard to the very best advantage were Martini's "L'Amour est un Enfant Trompeur"; a group of Scandinavian folksongs; Proch's "Thema Variazioni"; Meyerbeer's Mad Scene from "Camp of Silesia"; an aria from "Louise"; Dell'Acqua's "Chanson Provençale" and an aria from Verdi's "Ballo in Maschera." The singer's winsomeness lent charm to her singing. Mrs. Edith Bowyer-Whiffen proved an excellent accompanist.

Massenet has always been a favorite composer in New Orleans and last Saturday evening his "Sapho" had its first hearing here before a packed house. Mme. Lavarenne scored a personal triumph in the title rôle, especially in her solo of the fourth act, when she received an ovation. Mme. Dalcia as *Divonne* sang her second act song delightfully.



Three Women Managers: Left to Right—Gertrude Ellis, Principal of La Salle School; Yvonne de Tréville, Who Is Her Own Manager, and Mary Conway, Music Supervisor in New Orleans Schools.

Mezy as *Caoudal* made the most of a small part, but Coulon as *Gaussin* was not effective. The opera will not become a New Orleans favorite. It was sung for the second time on Tuesday night to a small audience and after a Sunday matinée performance it will doubtless be shelved. D. B. F.

MILWAUKEE "BUTTERFLY" HAS AMERICAN CAST

Mme. Osborn-Hannah, Miss Keyes,
Messrs. Whitehill and Hamlin
Sing Four Principal Rôles

MILWAUKEE, Jan. 5.—The Chicago Opera Company made its final Milwaukee appearance for this season at the Pabst Theater on Friday evening with "Tosca," which followed the presentation of "Madama Butterfly" during the afternoon. Under favorable conditions, acoustic and otherwise, which were sadly lacking at the first attempt of the season at the Auditorium in November, two large audiences greeted the visiting singers.

The principal rôles in "Madama Butterfly" were adequately sung by American singers. Jane Osborn-Hannah, in the title rôle, and Margaret Keyes, as *Suzuki*, left nothing to be desired. George Hamlin, as *Pinkerton*, and Clarence Whitehill, as the *Consul*, made fine impressions and proved that it is unnecessary to draw on the ranks of foreign artists. Minnie Egner, Francesco Daddi, Constantino Nicolat, Desire De-frere and Vittorio Trevisan admirably completed a fine ensemble performance, with Giuseppe Sturani, conductor, and Fernand Almanz, stage director.

In the performance of "Tosca" Alice Zeppelli was ideal as *Tosca*. Equally splendid were the *Cavaradossi* of Aristodemo Giorgini and the *Scarpia* of Giovanni Polese, who, together with Mme. Zeppelli, rose to their finest artistic achievements in the second act. Zeppelli stepped into the rôle because of illness of Carolina White, while Giorgini took the place of Amadeo Bassi. Constantino Nicolat, Vittorio Trevisan and Emilio Venturini ably completed the cast, while Attilio Parelli accomplished an admirable reading of the score. There is a possibility that one additional performance may be secured in April. M. N. S.

Metropolitan Tenor Heard Mascagni's Lengthy "Parisina" in Milan

Riccardo Martin, the American tenor of the Metropolitan Opera Company, arrived in New York from Europe, January 3, on the White Star liner *Adriatic*, accompanied by his wife and their daughter, Elfrieda. Mr. Martin has been abroad since May 10 and, apart from an auto tour of various countries and a stay

in the Balkans, has spent all his time in Italy. He returns immediately to his duties at the Metropolitan.

Mr. Martin attended the première at La Scala in Milan of Mascagni's opera, "Parisina," libretto by d'Annunzio.

"It is the longest opera I ever heard," said the tenor. "It started about a quarter past eight and, when I left the opera house at nearly half-past one the next morning, it was still being sung."

In Croatia in the Balkans, Mr. Martin had the novel experience of hearing "Carmen" sung in Slavish, and in Hungary he heard "Madama Butterfly" in Magyar.

Milwaukee Symphony Orchestra "Pops" Draw Enthusiastic Thousands

MILWAUKEE, Jan. 5.—Two thousand persons attended the seventh popular concert by the Auditorium Symphony Orchestra in the Auditorium on December 29. The enthusiasm was pronounced, but Conductor Zeitz granted only one encore. Volney Mills, local tenor, soloist, won generous applause with the aria "Every Valley Shall Be Exalted." The orchestra pleased especially in Grieg's "Sigurd Jorsalfar Suite," the Thomas Overture "Raymond" and Frederick Stock's arrangement of Schubert's "L'Abeille." The eighth concert was given with Edmund Thatcher, baritone, as soloist, yesterday afternoon. Mr. Thatcher pleased greatly in his delivery of "Il Credo," from Verdi's "Otello." The orchestra played the Mozart Symphony G Minor, Saint-Saëns's symphonic poem, "Phaeton," "La Fera Suite Espagnole" by Lacome, and works by Elgar, Beethoven, Auber, Westerhout, Gillet and Gilbert. M. N. S.

Women's War Over Kansas City Organist

KANSAS CITY, MO., Jan. 3.—Mrs. Ernest F. Jores has asked detectives of St. Louis and New York to help her find her husband, the former organist of Grand Avenue Temple Methodist Church. Jores resigned his post here after he had filed suit for divorce and after his wife had sued Mrs. Katie F. Finch, a rich widow, for \$40,000 for alleged alienation of affections. Early last month there was a reconciliation and both suits were dismissed. Then came the wife's present action. Mrs. Jores says she does not blame her husband. He is "a genius and a child," according to her, and the women made an idol of

The Weber's International Prestige

The strongest evidence of how widespread is the popularity of the Weber, is shown by the great demand for this famous piano abroad. This demand has become so urgent that one of the largest and best equipped factories in all Europe has been erected near London for the manufacture of Weber pianos. Such proof as to the prestige enjoyed by the Weber in Europe, is one of the most striking tributes that could possibly be paid to any piano.

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him. She says she loves her husband too well to consent to a divorce, although she knows he wishes one. The trouble has caused something of a split in the church.

Christmas Music at Harvard "House-Warming"

BOSTON, Jan. 3.—A delightful musical program was given at the "house warming" of the Julia M. Marsh rooms of the Harvard Musical Association in this city on Christmas eve, under the direction of Stephen S. Townsend, with J. Arthur Colburn, pianist, and Angus Winter at the organ. The program included Margaret R. Lang's Christmas cycle, "The Night of the Star," which was effectively sung by the following quartet: Charlotte Williams Hills, soprano; Florence Jeperson, contralto; Clarence B. Shirley, tenor, and Stephen S. Townsend, baritone. The cycle of Christmas songs by Peter Cornelius was artistically sung by Mr. Townsend, the program closing with Saint-Saëns's Christmas oratorio sung by Bernice Keach, soprano; Mabel Woolsey, mezzo-soprano; Edith Weyer Wilson, contralto; Everett S. Glines, tenor; Bernard Ferguson, baritone, and chorus. W. H. L.

Gaston Dethier Opens New Organ in New York

The new building of the Church of St. Jean Baptiste, Lexington avenue and Seventy-sixth street, New York, was opened for the first time Sunday evening, January 4, with a recital on the \$25,000 organ given by Thomas F. Ryan. The recital was given by Prof. Gaston M. Dethier, assisted by Alfred Carrier and several of the church singers. The organ is equipped with sixty speaking stops and forty-five accessory stops, disposed on four manuals and pedals, and has a set of chimes made of thirty-seven split gongs.

Kathleen Howard Heard at Her Best at Century Opera Sunday Concert

At last Sunday night's concert at the Century Theater Kathleen Howard, the contralto, distinguished herself by her artistic singing of the "Che farò" air from Gluck's "Orfeo" and further disclosed the best qualities of her voice and style in Tchaikowsky's "Nur wer die

Seknsucht kennt," given as an encore. Mary Carson, whose pleasing voice was heard to good advantage in the Waltz Song from "Romeo and Juliet," and Morton Adkins, who sang the "Mirror Song" from "The Tales of Hoffmann," also added extra numbers, while Lena Mason repeated her program number, the "Queen of the Night" aria, from "The Magic Flute."

The principal feature of the second half of the program was a part of the "Nile Scene" from "Aida," sung by Morgan Kingston, Louis Kreidler and Julia Hume, who substituted for Lois Ewell. Mr. Kreidler's singing was especially effective and satisfying. During the evening the orchestra played Beethoven's "Leonore Overture," No. 3, and Liszt's "Second Hungarian Rhapsody" under Josef Pasternack's direction, and Adam's "If I Were King" Overture and the overture to Rossini's "Semiramide" under Carlo Nicosia.

"Al Fresco" Christmas Music in Riverside, Cal.

RIVERSIDE, Cal., Dec. 29.—More than 5,000 persons heard the Christmas songs at the community Christmas tree celebration in Albert S. White Park. A setting of budding flowers and emerald hillsides provided a strong contrast to the traditional Christmas. Besides a pageant furnished by numerous organizations and children in multi-colored raiment, an excellent musical program was given. The Cantadores Club, garbed as Franciscan monks, sang as they marched Mendelssohn's "Hark, the Herald Angels Sing," Bullard's "A Winter Song" and "A Perfect Day" by Bond. The soloists were Mrs. A. L. Brown, R. J. T. White, Messrs. Pochin, Cumming and Hilverkus, with Mrs. Simms and Mrs. Tucker as accompanists.

Harold Bauer in Peabody Recital

BALTIMORE, Jan. 3.—Harold Bauer held his audience in a spell at the seventh Peabody recital yesterday afternoon. A thoroughly classic program, representing works by Mozart, Schumann, Chopin, Beethoven, Schubert, Mendelssohn, Liszt and Brahms, was interpreted by the artist. The audience was very large and frequent exclamations of delight and admiration demonstrated the impressiveness of the pianist's playing. F. C. B.

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LUCREZIA BORI

SOPRANO OF THE METROPOLITAN OPERA COMPANY

TRIUMPHS BY HER SUPERB ART IN AMERICAN PREMIERE OF MONTEMEZZI'S "L'AMORE DEI TRE RE"

N. Y. TRIBUNE.

The part of the heroine fell to Miss Bori, to watch whose growth toward a beautiful artistic maturity is a delight. In song and action she was an entirely convincing and sympathetic figure. Sincerity was the keynote of her impersonation, as it was of the entire performance, which enjoyed the uplifting influence of Signor Toscanini's direction.

* * *

N. Y. TIMES.

Miss Lucrezia Bori was the Fiora, and by her impersonation added immeasurably to the esteem in which she is held here. Her voice has never sounded more beautiful, and it is indeed a beautiful voice. Montemezzi's music is well adapted to her, and gives her voice its best opportunity. Miss Bori also disclosed unexpected power in the enactment of tragedy. Her impersonation of Fiora was sympathetic and convincing, suffused with tender grace and sadness.

* * *

N. Y. SUN.

Miss Bori must have astonished her most devoted admirers by her impersonation of Fiora. To summarize briefly, it was lovely in its pictorial quality, delicate and melting as the "little flower" should have been, filled with passion and suffering, and sung almost flawlessly. This young soprano grew greatly by last night's revelation. She discovered unsuspected dramatic skill and a higher command of vocal art than ever before.

* * *

N. Y. AMERICAN.

Miss Bori ran the Avito very close, though, for first honors. Her Fiora was beautiful alike to the eye, the mind, the ear.

* * *

N. Y. PRESS.

To Lucrezia Bori, too, the prima donna of the evening, the audience responded enthusiastically. Her pathetically appealing embodiment of Fiora revealed vocal and dramatic powers for which few operagoers had given her credit.

* * *

N. Y. WORLD.

The Fiora of Lucrezia Bori was a sterling vocal and histrionic achievement. She won the greatest triumph of her New York career.



LUCREZIA BORI AS "FIORA"

N. Y. MORNING TELEGRAPH.

In personal appearance she was rich with the possibilities of picturesque illusion. She was in tune with the poetic spirit of the piece. She harmonized with the epoch. She was a woman about whom three kings, as well as a full palace of three kings and two knaves might have contended. She sang delightfully with a sweet voice well proportioned and well poised. She moved in grace and passed through the sullen and frowning events of the piece in fragrance, light and pathos.

* * *

N. Y. HERALD.

As Fiora Miss Bori revealed new phases of her art. Never has she sung so beautifully, and the surprise to her hearers was the dramatic quality of her voice, which really was stirring. Her acting was excellent.

* * *

N. Y. EVENING MAIL.

Miss Bori, whose growth artistically has been pronounced this season, gave an appealing impersonation of the heroine torn between conflicting emotions, of which she was a victim rather than a sinner. She was very simple, very delicate, and her singing was exquisite in quality, well within control in the most dramatic moments, and she was a joy to the eye. Her variety of play as between the respect and pity she felt for her husband, the love she was trying to hold in check for the man who should have been her husband, her final abandon to it when it proved stronger than her, and her terror in the presence of the old man, was the achievement of a fine actress.

* * *

N. Y. EVENING WORLD.

Lucrezia Bori made a beautiful, pathetic, tragic Fiora, singing with charm as well as with clarity and effectiveness.

* * *

N. Y. EVENING JOURNAL.

Miss Bori was truly a flower-like Fiora; efflorescent of beauty in her singing and acting.

* * *

N. Y. EVENING TELEGRAM.

Miss Bori's poses throughout were remarkably beautiful. At times she reached unusual vocal beauty.

BERGMAN OPERA LIFE-SAVER IN EMERGENCY AT CENTURY

Tenor Sings "Julien" in "Louise" Four Times in Three Days
During Illness of an Associate—A Swedish Singer of Italian
Vocal Training and German Career—Opera Artist as a New
York Clubman

GUSTAF BERGMAN, operatic life-saver. That is a title which may justly be bestowed upon the young tenor after his saving of the situation at the Century Opera House last week. The exigencies of the weekly changes of bill at this house have more than once called for endurance on the part of the Century's singers, and Mr. Bergman is the latest to merit a medal from a sort of Operatic Hero Fund.

After having rehearsed with the company on Tuesday until but a few hours before the rise of the curtain on "Louise," Mr. Bergman arose on the morning after the performance to find that the Century tenor chosen to alternate with him had become ill and could not sing the rôle of *Julien* at the Wednesday matinée. In fact, Mr. Bergman faced the possibility of his associate's being unable to sing the rôle all week, and furthermore, the Century management announced the retaining of the *Chapentier* opera for a two weeks' run.

Exhibiting the stamina characteristic of the Century singers, Mr. Bergman stepped into the breach. Four times in three days this tenor sang *Julien* at the Century, with two performances of the rôle on Wednesday. Finally on Thursday evening Mr. Bergman's confrère recovered and was able to be the *Julien* at the fifth performance.

It was in the "snuggery" of the Lambs Club, of which Mr. Bergman is a popular member, that the tenor took a breathing space on Thursday noon long enough to grant a brief interview over a grill-room table. Upon a fellow Lamb's asking the singer "where in the world have you been keeping yourself?" Mr. Bergman gave the explanation of his endurance test at the Century.

"That's all right," the tenor was assured, "you're strong and husky—you can stand it."

"That's what everybody tells me," replied the Swedish tenor. "They say I am a 'big Swede' (I like your slang phrase) and so I am. Yet it isn't there," tapping his broad chest, "that one feels the strain of such singing, but here," indicating his throat.

In the surroundings of the Lambs Club one finds the singer in another rôle, that of Gustaf Bergman, New Yorker. Be it known that this Swedish tenor, who received his vocal training in Italy and made most of his career in Germany, is inoculated with the New York virus quite as much as the dyed-in-the-wool Americans who have come here from inland cities.

Feels Sure of New York

"New York?" echoed the singer, "that is for me the greatest city in the world. Sometimes while I am here I think: 'Well, I'd like to be back in Europe,' but after I've been there for five or six weeks I begin to long for New York again."

This admiration for the metropolis quite evidently came from the heart and was not superficial praise ladled out by visiting artists in order to curry favor with the American public. Mr. Bergman liked New York because he had not merely existed from-opera-house-to-hotel like many an artist, but had actually lived our life. "I would even be glad to sing next season in Australia," he affirmed, "because I like to know the life of the different countries."

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New York

Baseball is one of the purely American institutions which the tenor has taken to his heart. "I was always a sport fellow in Sweden," he explained, "but I used to grow tired of all this stuff in the papers here about baseball,



Gustaf Bergman and Some Artist Companions on a Transatlantic Voyage. Left to Right: Julia Culp, the Dutch "Lieder" Singer; Ludwig Hess, the Tenor; Mrs. Bergman and Mr. Bergman

Christy Mathewson, Chief Meyers, and the rest. One day some of the Lambs took me to the Polo Grounds, however, and in a few minutes I became as much a 'fan' as the others. It is bad for my voice, though, for when I get excited over a play I let out a regular 'yow-ee'."

So human is Mr. Bergman and so free from the affectations of the so-called artistic temperament, that he is best described as a "regular fellow," in the appreciative slang of the Lambs. "I love this club like no other," declares the tenor, "for here you find the real artist atmosphere."

As has been indicated, Mr. Bergman gained his vocal training in Italy, but his mind was first directed along other channels. Following his father's footsteps, young Gustaf started the education of an engineer at the University of Stockholm. Love for music asserted itself soon and Mr. Bergman went to Milan to study voice with Vidal.

Pupil of Humperdinck

"I had already played the 'cello and piano," recalled the singer, "and, in fact, I now act as my own accompanist when I study my rôles. Besides I have done a little composing, not with ambitions as a composer, but more for my own amusement. Theory I studied with Humperdinck. I love his music—much more than that of Richard Strauss, whose 'Rosenkavalier' I like, but whose 'Electra' makes one feel like taking a little brandy as a bracer after a hearing of it. Humperdinck is just as wholesome as his music and with his family he is so kindly that

we used to say that he is like his own creation, *Peter*, in 'Hansel und Gretel.'"

Mr. Bergman's operatic career began in Germany at Rostock, and he later sang at Mannheim and as a guest at various other German cities. His Swedish Queen, Victoria, daughter of the late Grand Duke of Baden has taken an interest in the progress of her young subject and she arranged that he should sing at Karlsruhe in her own native country.

"I have also sung as a 'guest' in our opera at Stockholm," continued the tenor, "which is partly supported by the crown and in part by the citizens. All the operas are sung in Swedish there. How does Wagner sound in Swedish? Very well, as the languages are somewhat akin. Did you know that we protect our own musicians in Sweden by

ances at the Boston Opera. The most vital impressions which Mr. Bergman carried away from Chicago were those of the splendid acoustics of the Auditorium and of the remarkable impersonation of *Rigoletto* which he heard given by Titta Ruffo. Mr. Bergman's operatic idol, however, one gathers to be Enrico Caruso, and whenever he finds time the Century tenor hangs over the Metropolitan standees' rail to hear his famous brother artist.

Before he joined the Century forces, Mr. Bergman came to America last season with his wife, Mathilde Brandt, prominent on the German stage, who was playing a "guest" engagement at New York's Deutsches Theater on Irving Place. This season it is Mrs. Bergman who looks on, while her husband is the active member of the family. This artist couple met while the two were playing in one of the German theaters, alternating in the dramatic and operatic sections of the company, such as are customary in these houses.

A Wife as Critic

"My wife is my most valuable critic," testified Mr. Bergman, "for she is, of course, dramatically thorough and is quite well posted about the voice as well. When I come home from a performance I will ask, 'How did I do to-night?' and my wife will reply, 'Splendidly, my dear.' Then while we are having a bit to eat, she will ask gently: 'Why did you turn your head that way in such-and-such a place in the first act?' Later she will inquire: 'Why did you make that tone so dark in the second act?' and then again, always kindly, 'Why did you do so and so in the last act?' After that I will say, 'It looks as if my performance weren't so good, after all.' 'No, perhaps it wasn't, my dear,' will be her reply. Isn't that ideal wifely criticism? Not descending with one condemning swoop, but letting a fellow down gently."

Significant in Mr. Bergman's conversation was the fact that he had nothing but kindly words to say of his fellow Century artists, even in the confidential moments of an interview that do not find their way into print. "I believe I can say," he ventured, "that there is unusually good feeling among the Century artists. The fact is, we're kept so busy singing that there isn't time for jealousies."

K. S. C.

Says Cave-Dwellers Detest Music

F. E. Johnson, who has been exploring Tunisia for the *Geographic Magazine* of Washington, D. C., returned to New York on the French liner *France* on January 3. He said that there were about 5,000 troglodytes, or cave dwellers, in the Atlas Mountains of Tunisia, and that their intelligence was strictly limited. They had a strong dislike for music in any form, vocal, instrumental or bass drum, Mr. Johnson said.

Much of the music of the "Messiah" was presented in the churches of Cleveland at Christmas time, a notable performance being that of the choir boys of Grace Church under the direction of H. H. Darby.

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PHILADELPHIA HEARS NOVELTY BY ROUSSEL

American Première for French Work—Local Pianist Soloist in Own Concerto

Bureau of Musical America, Sixteenth and Chestnut Streets, Philadelphia, January 5, 1914.

IN the program presented by the Philadelphia Orchestra at its eleventh pair of concerts in the Academy of Music last Friday afternoon and Saturday evening, Mr. Stokowski offered Albert Roussel's Evocation No. 2, "La Ville Rose," as the orchestral novelty, giving the composition its first performance in this country on Friday afternoon. Tschaikowsky's "Pathétique" symphony was a feature sufficient in itself to create enthusiasm, and the soloist was Camille Zeckwer, one of Philadelphia's most distinguished pianists, who may be classed with the best of the visiting artists of his instrument.

Mr. Zeckwer played his own Concerto in E Minor, a work of admirable musicianship and musical attractiveness, well conceived and written with spontaneity and genuine inspiration. It was played, too, in a manner that proved Mr. Zeckwer to be an artist of superior ability, with technical command, vigor and virile spirit, as well as warmth and poetic feeling. Mr. Zeckwer played the same composition with the local orchestra several years ago, and his enthusiastic reception last week was a repetition, with emphasis, of his former success.

The Roussel composition is of the modern French school, after the manner of Debussy, opening with a tinkling combination of bells, harps and cymbals, with a shimmer of strings and a murmur of woodwinds, all in a blithesome humor, with not much of unity and a good deal

of dissonance. It left a favorable, if not a particularly deep, impression, and only admiration could be felt for the manner in which it was played.

The "Pathétique" was eloquently read and splendidly played, with no lack of sentiment or poetic significance, but with enough of vigor and spirit to preclude over-sentimentalization. The opening number of the program was the Overture "Ruy Blas," by Mendelssohn, which had not been played before by the local orchestra, but which doubtless will be heard again, so well was it liked.

Kitty Cheatham Proves a Delightful Soloist

Appears with Philadelphia Orchestra at Special Holiday Matinée for Young People

PHILADELPHIA, Jan. 3.—Most appropriate to the holiday season and rich in the enjoyment which it gave to a large audience, including many children, was the program presented by the Philadelphia Orchestra, under Mr. Stokowski, at the special Young People's matinee, in the Academy of Music on Wednesday afternoon, as the third in the orchestra's series of popular concerts.

The special attraction was the appearance of Kitty Cheatham, who delighted every person present with her songs and impersonations of child life.

The first number was Arensky's Variations on the Tschaikowsky Christ Legend Theme, the original Russian legend being recited with much sympathy by Miss Cheatham and the music beautifully played by an orchestra of strings. In the "Various Episodes in the Life of a Child," which followed, four recitations of different nations—France, Russia, Germany and England—were presented, Miss Cheatham giving a charming demonstration of her talent and versatility. Especially enjoyable were "With a Doll," to music by Moussorgsky, and Kipling's "The Camel's Hump," with musical elucidation by Edward German.

After the orchestra had given an exhilarating interpretation of Strauss's "Blue Danube" waltz, Miss Cheatham, who looked "as pretty as a picture" in her dainty pink and white shepherdess gown, prefaced the various movements of the "Nutcracker" suite of Tschaikowsky with the original fairy tales of Hoffman. She displayed a voice that is clear and sweet, well trained, both in song, where her vocalization is easy and her enunciation distinct, and in exquisitely modulated speech. The orchestra played the music of each movement, after Miss Cheatham's eloquent elucidation, closing with the alluring "Valse des Fleurs."

ARTHUR L. TUBBS.

Dippel Seeking New Operas in Vienna

VIENNA, Jan. 3.—Andreas Dippel has just arrived in Vienna to confer with composers and publishers concerning the rights to several operettas for production in his projected season in New York. It is understood that he has already come to an agreement with Franz Lehar, Oscar Straus and some other composers. Among the works which he will produce in English are Oscar Nedbal's "Die Keusche Barbara," Leoncavallo's "La Reginetta delle Rose," Rochlitzer's "The Last Kiss," Cuvillier's "Lila Domino," Leo Ascher's "Hoheit Hanzet-Walzer" and Evreinow's "Beglaja," a typical Russian work. There will also be productions of several Offenbach operas.

WHISTLE AND SHOUT AFTER RUFFO SINGS

New York Hearers Noisy in Showing Approval of Celebrated Italian Baritone

IT was to an audience largely made up of his countrymen, at any rate, as far as the upper regions of the New York Hippodrome were concerned, that Titta Ruffo, the baritone, sang on Sunday evening, January 4. Mr. Ruffo was received not only with applause but with whistling, yelling and generally undignified behavior on the part of his ardent admirers.

Whether or no this kind of demonstration was fitting proof of the audience's pleasure is of little consequence. Suffice it to say that his singing is the kind that arouses noisy enthusiasm, that lifts many otherwise sensible persons from their normal condition into a sort of frenzy and that has for its chiefest virtue its unlikeness to any other singer of the day.

The baritone sang the "Largo al factotum" from Rossini's "Barber," the "Per me giunto" from Verdi's "Don Carlos," both of which he repeated after approval which came largely from the galleries. Our standards of concert-singing in America permit of no such demeanor on the platform as Mr. Ruffo exhibits, walking around freely and informally and destroying the musical effect of much that he sings by walking off before the number is completed. His rhythm is unsteady and his musicianship of a kind not usually associated with prominent public performers.

In his group of songs, including his brother Ettore's splendid "Esuonan le campane," Brogi's "Visione Veneziana" and Tosti's "Romanza" he was more happily heard, giving the first song with a wealth of color and much expression. After the group he sang a Neapolitan sailor's song and several others. His "Brindisi" from Thomas's "Hamlet" as a final offering kept the audience in its seats until he repeated the latter part of it. To be sure there are few singers described as baritones who can sing the G at the close of the Rossini air and hold it so long or the cadenza in the Thomas piece in one breath. Beyond this exceptional gift Mr. Ruffo's singing leaves much to be desired. His upper voice is his notable possession, for he has neither resonance or beauty in his lower tones. And discerning listeners note a marked vibrato in his production.

Nahan Franko and his orchestra played the accompaniments for the arias for Mr. Ruffo, the popular conductor having to call in all his experience to prevent shipwreck, several times made imminent by the singer's lack of rhythm. In the overtures to "Fra Diavolo" and "The Merry Wives" Mr. Franko obtained excellent results and won much applause for his conducting and playing of Strauss's "Roses from the South" waltz, giving as an extra Von Westerhout's "Ronde d'Amour."

Florence Hinkle scored heavily in Micaela's air from the third act of Bizet's "Carmen" and the "Depuis le Jour" aria from Charpentier's "Louise." Her singing was that of an artist of the first rank and the audience, despite the reluctance of the Italian element, applauded her to the echo compelling her to add extras,

which she gave in Woodman's "A Birthday" and Spross's "Will o' the Wisp." A group of violin solos presented for the first time William Morse Rummel, who proved himself an agreeable player.

The accompanists at the piano were Arthur Rosenstein for Mr. Ruffo and Miss Hinkle and Mona Krog for Mr. Rummel. A. W. K.

The MacDowell Choral Club of New Albany, Ind., gave a holiday reception to the Treble Clef Club of the same place on December 30 at the residence of W. J. Hedden. Because of the season the program was made up of old English, French, Bohemian and German carols, and the "Winter" section of Haydn's "Seasons." About one hundred guests were present.

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CHADWICK MUSIC ON STRANSKY PROGRAM

American Work Well Played—
Dance Music Feature of
Succeeding Concert

After a holiday respite of nearly two weeks the New York Philharmonic resumed its activities in Carnegie Hall, Friday afternoon of last week, the regular Thursday evening concert having been given over in consequence of New Year's Day. There was no soloist but the program was interesting and the playing of the orchestra an unalloyed joy in sheer perfection of execution, in warmth of interpretation and ideal euphony. Mr. Stransky once again disclosed his good will toward native composers by presenting George Chadwick's "Euterpe" Overture, which, though written as far back as 1906, had not yet been heard in New York.

Mr. Chadwick generally has something worth saying and he says it with urbanity and distinction. There is always considerable of the classicist about him and he does not surrender himself readily to the temptations of ultra-modern luxuriance of expressional device. His utterance is not clothed in very different harmonic or instrumental raiment in this overture from what it was in the much earlier "Melpomene"—and properly enough when it is recalled that his poetic theme is in a measure related to that of the latter work. In beauty of thought and weightiness of content, however, the present overture falls far below the "Melpomene." Besides it scarcely seems to justify its title; its basic ideas convey little suggestion of the Grecian. The second theme, in particular, is curiously negro in character. But the piece is well fashioned and is not prolix, which fact is in itself a genuine merit.

The Chadwick number was preceded by Goldmark's poetic "Spring" Overture and Brahms's "Haydn Variations" and followed by Strauss's "Don Juan" and Charpentier's "Impressions d'Italie." "Don Juan" is not Strauss at his best. But how fresh and spontaneous contrasted with the vain fatuities of "Rosenkavalier!" Mr. Stransky always makes it thoroughly enjoyable by the fire, the glow and intensity of his reading of it.

Quite as fine in a different way were the Brahms Variations which are delightful in some spots and desolate in others. Charpentier's colorful but over-pretentious suite is worth hearing from time to time. Too long, on the whole, it contains at least one thoroughly poetic and subtly atmospheric movement in that entitled "On the Summits." "On Mule-back" is more or less absorbing, though the rhythm depicting the march of the mules seems inordinately fast considering the customary gait of these beasts.

Montemezzi Cables His Thanks

Hans von Bülow's famous plea for Strauss waltzes on symphonic programs has become something of a classic. The general run of conductors, however, continue to disregard its good sense and sound logic quite as much as ever,

PLAYTIME PURSUITS IN BOSTON MUSIC SCHOOL



OFF-DUTY pursuits of some of the girls at one of our prominent Americal colleges of music are depicted above in the snapshots taken in a dormitory of the New England Conservatory of Music, Boston. In the upper picture the young students are seen with their chaperone, testing their prowess in the culinary art as demonstrated with chafing dish and percolator. Below this group is found consuming an idle hour in the diversified occupations of fortune telling, hair dressing, etc.

though the concert-going public would unflinchingly welcome such light and delicious fare. New York is happily favored with a conductor who readily acquiesces in von Bülow's dictum. Under Mr. Stransky the Philharmonic has done several Strauss waltzes and at last Sunday afternoon's concert it played still another to the unbounded delight of an audience that filled Carnegie Hall. This was the ever-fresh "Wiener Blut" which contains more original invention in a dozen bars than all of Richard Strauss's "Rosenkavalier" waltzes put together. It was played with irresistible Viennese swing.

This was not the only example of dance music on the program. In the first part there was Reger's "Ballet" Suite which may legitimately qualify as such while the whole second section was devoted to dances of various nationalities. There were the two favorite Hungarian Dances of Brahms, a pair of Norwegian Dances of Grieg and of Slavic Dances by Dvorak; Moszkowski's "Spanish Dance" and Xaver Scharwenka's popular "Polish Dance."

The enthusiasm evoked in each case was an eloquent plea for the more frequent performance of music of this type. To be sure the verve and rhythmic life wherewith each of these pieces was interpreted would alone have sufficed to move the most apathetic hearer. The two Grieg dances are highly unfamiliar but their neglect is criminal in view of their exotic charms of Norse color, har-

monic distinctiveness and melodic beauty. Lovely, too, were the two Dvorak numbers and Moszkowski's brilliant "Spanish Dance" was received with pleasure.

The Reger Music

The Reger music, while scarcely great, is extremely fascinating and deserved this repetition. Reger's ability to assume a new musical cast of countenance at will is no less astonishing than his prodigious faculty of composition. The "Harlequin" section with its whole-tone effects and the waltz are most piquant.

Sunday's concert would have been notable had it offered nothing but Harold Bauer's performance of the Saint-Saëns C Minor Concerto, a masterwork to which pianists seem blindly oblivious. The Concerto shows Saint-Saëns at his best. Refined and superbly constructed it abounds in melodic ideas of the utmost distinction, variety and beauty, in ravishing effects of color and fascinations of rhythm besides affording the soloist unparalleled opportunities for legitimate virtuosity. Mr. Bauer's playing of it was impeccable in purity of style, tonal clarity, rhythmic crispness, brilliance and technical finish. It had elegance but also a never-failing ring of virility. The great pianist was recalled many times.

Lucille Marcel-Weingartner scored a success in Hamburg recently in a revival of Bizet's "Djamileh."

MME. ZEISLER GIVES NEW YORK HER BEST

Pianist's Annual Aeolian Hall
Recital an Exhilarating
Performance

Fannie Bloomfield Zeisler gave her annual New York recital in Aeolian Hall last Saturday afternoon. The distinguished artist is one of the best loved pianistic figures who appear before the local public and year after year her large and loyal following welcomes her return with undiminished enthusiasm. The wretched weather was unpropitious to concert-going last Saturday and the size of the attendance was consequently smaller than would unquestionably have been the case under more favorable conditions. But the reception of the pianist was as hearty as ever.

There seemed to be greater repose of style and manner in Mme. Zeisler's work last Saturday than has always been noted on past occasions, a more perceptible element of restraint and less of the ungovernable nervous impulse. However, with the gain of these desirable qualities the pianist has forfeited none of the exhilarating exuberance, the dash and almost virile energy that have always imparted a blood-stirring touch to her playing. Withal she can be charmingly feminine and poetic.

Her program last week pleased her admirers, though it contained nothing new. It was gratifyingly free from works of excessive length. Opening with a minuet, the "Dancing Dervish Chorus" and the "Turkish March" of Beethoven (the long *crescendo* and *diminuendo* of which she manages so incomparably) she offered further a Schubert "Impromptu," the "Marche Militaire" and Liszt's arrangement of "Hark, Hark the Lark," Chopin's B Flat Minor Sonata, Schuett's "A la Bien Aimée," Dvorak's "Humoresque," Grieg's "Norwegian Wedding March," a Moszkowski piece and a Liszt Rhapsody. The sonata was played with sweep and breadth. And though Schuett's waltz is the merest salon music one can always enjoy her performance of it. Liszt's Twelfth Rhapsody, stirringly and brilliantly delivered, provided a rousing conclusion to a thoroughly enjoyable recital.

H. F. P.

Attractive Musical Fare for January at Fenway Court, Boston

BOSTON, Jan. 3.—George Proctor, the Boston pianist, and George Harris, tenor, will provide the program for the first of Miss Terry's three subscription concerts in the music room of Fenway Court on January 12. On January 19 Mr. Damrosch will give a talk on his opera "Cyrano" with piano illustration. On January 29 Mme. Forêt will sing French folk songs and the American String Quartet will play a program of chamber music.

W. H. L.

Montemezzi Cables His Thanks

General Manager Gatti-Casazza, of the Metropolitan Opera Company, received a cablegram, January 4, from Italo Montemezzi, composer of "L'Amore dei tre Re," conveying his gratitude to the American press and public for their cordial and appreciative reception of his work, and especially thanking the Board of Directors, Mr. Gatti-Casazza, Mr. Toscanini, the singers, orchestra players and all others who were concerned in the successful American premiere on January 2.

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GERHARDT IN ONLY PARIS RECITAL

Enthusiastic Audience for the Famous "Liedersinger" — Mrs. King Clark Gives Pleasure in Campbell-Tipton Musicales—Swedish Composer Completes Important Work

Bureau of Musical America,
Paris, 17 Avenue Niel,
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ELENA GERHARDT gave her Paris recital of the season last week at the Salle des Agriculteurs before a big and enthusiastic audience. Her *lieder* were taken from Beethoven, Grieg, Schubert, Jensen, Richard Strauss and Hugo Wolf, and she added the usual encores. Her voice seemed to be in excellent condition and her interpretations were delightfully near to the ideal. There were some of us, however, who did not regard favorably the singer's tendency to slur cantabile passages. Robert Schmitz, who accompanied, might excel in this exacting capacity if he were a little less active in his use of the damper pedal, most of his accompaniments being blurred.

Mr. and Mrs. L. Campbell-Tipton gave a most enjoyable afternoon musicale in their home in the Avenue de la Bourdonnais, when the program was provided by Mrs. King Clark, the widely-known soprano, and Mrs. Maude Honeyman, pianist, both distinguished American artists. Mrs. King Clark, after giving arias from Gluck, De Leva and Mascagni, sang a number of *lieder* by Richard Strauss and Hans Hermann, followed by three of Campbell-Tipton's songs, "Confession," "Spirit-Flower" and "Rhapsodie." In the last named group the composer replaced the regular accompanist at the piano.

It is interesting to note that "Spirit-Flower" has attained such world-wide popularity that it may be said to have become a recognized classic in the field of English song literature. Mrs. King Clark gave a poignantly eloquent interpretation of the song.

Mrs. Honeyman, who is shortly returning to America for a tour, gave excellent readings of numbers by Paderewski and Chopin, Campbell-Tipton's "Legend" No. 1 and the same composer's "Autumn," taken from the new "Four Seasons" Suite, which is a very notable instance of unmistakable individuality.

Mme. Nevada's pupils gave a delightful program at the famous singer's most recent "at home." The almost phenomenal voice of Sylvia Nilis has already been referred to in MUSICAL AMERICA. Other young women gifted with excep-



Mrs. Frank King Clark, American Soprano, of Berlin, Who Has Just Achieved Distinguished Success in Paris

tional vocal ability and who have been lucky enough to arouse the interest of Mme. Nevada are Mélisande d'Egville and Alva Tani. Mlle. Simonne Filon, an exceptionally talented young French violinist, and M. Louis Fleury, flautist, also added to the enjoyment of the musicale. Count Axel Wachtmeister, the Swedish composer, who lives in Paris, has completed a most important work which he styles a symphonic poem for orchestra with soprano accompaniment. The subject of the composition is *Sappho*. The voice part tells of the glory of the Acropolis and the splendors of ancient Greece. The score teems with color and should produce an indelible effect. The composer has also finished two new songs, "Kiss" and "Damophila," which seem to have the same mystical charm as his former writings.

It is announced on excellent authority that the Champs Elysées Opera House, constructed by Gabriel Astruc, has passed into the hands of MM. Paul Franck and Quinson, who will produce elaborately staged revues. C. PHILLIPS VIERKE.

Another Gilbert and Sullivan Season for New York

William A. Brady, the New York theatrical manager, has announced that, in association with the Messrs. Shubert, he will continue the annual series of revivals of Gilbert and Sullivan operas in New York this coming Spring. There will be two new revivals, he states, and for this purpose, the Gilbert and Sullivan Opera Company will be reassembled, with De Wolf Hopper in the stellar rôles and Alice Brady in leading soprano rôles.

"Messiah" Well Sung by Lawrence Choral Society

LAWRENCE, MASS., Jan. 3.—The Lawrence Choral Society, despite changes in its soprano and alto divisions, gave a thoroughly enjoyable interpretation of the "Messiah" at the opening concert of the fifth season in the Lawrence Opera House on December 29. It was the third performance of the work by the society and a good sized and very appreciative audience applauded the efforts of the choristers and soloists. The choruses were sung with a precision and careful

attention to expression that spoke well for Conductor E. G. Hood's drilling. The soloists were Mme. Wilhelmina Wright Calvert, soprano; Adelaide Griggs, contralto; William Hicks, tenor; Williard Flint, basso, and Dudley Warner Fitch at the piano. The Boston Festival Orchestra, John W. Crowley, concertmaster, played the accompaniments and earned generous applause for its finished reading of the "Pastoral" Symphony.

DAMROSCH'S ANNUAL TRIBUTE TO WAGNER

Capacity Audience Devout in Its Applause of Orchestra and Soloists

Walter Damrosch's annual Wagner program has become one of the treats of New York's musical season, for the much admired conductor has not only created a public for symphonic music through his tireless labors, but has presented the music of Wagner time and again and has always obtained praiseworthy results.

This year the afternoon devoted to the works of the Bayreuth master occurred on Sunday afternoon, January 4, at Aeolian Hall. The orchestra of the Symphony Society, in excellent form, barring some slight roughness in the brasses, acquitted itself with distinction throughout the program. The superb "Eine Faust Overture" was the opening number, followed by the "Good Friday Spell" from "Parsifal." This was played by Alexander Saslavsky, concertmaster of the orchestra, who has rarely been heard to better advantage. Mr. Saslavsky's interpretation of the noble music was that of a serious musician, his tone excellent and his style appropriate. He was much applauded by the audience and his colleagues in the orchestra.

The remainder of the program was made up of excerpts from the "Nibelungen Ring"; the Prelude and "Procession of the Gods Into Walhalla," from "Das Rheingold"; the "Ride of the Valkyries," from "Die Walküre"; "Waldweben," from "Siegfried," and the "Siegfried Idyl" and "Siegfried's Rhine Journey" and the "Song of the Rhine Daughters," from "Götterdämmerung." In the excerpts from "Das Rheingold" and the final "Götterdämmerung" scene the music of the Rhinemaidens was sung by Edna Dunham and Edith Chapman Gould, sopranos, and Mary Jordan, contralto, three American singers, who showed themselves artists of splendid ability, fully equipped to sing the difficult music. The audience, which was of capacity size in spite of the inclement weather, applauded the efforts of conductor, soloists and orchestra with fervent enthusiasm. A. W. K.

Choral Union Leads Cedar Rapids Christmas Singing

CEDAR RAPIDS, Iowa, Dec. 30.—The Cedar Rapids Choral Union sang the "Hallelujah Chorus" from the "Messiah," with band accompaniment at the municipal Christmas tree exercises. The chorus marched from Coe College to the tree singing Christmas carols. Crowds followed the singers and jammed the public square where the tree was set up. It was the last appearance of the choristers until the May Festival which will be held on the 19th, 20th and 21st of that month. On December 16 the Choral Union gave the "Messiah" for the third time. The assisting artists were Rodothea North, soprano; Barbara Wait, contralto; M. J. Brines, tenor, and C. Edward Clarke, basso. They were received with marked favor. The Cedar Rapids Symphony Orchestra and Clyde W. Stephens furnished the accompaniments. The chorus under Earle G. Killen showed decided advancement over former presentations. B. B.

A new orchestral organization, the Manitowoc Sextet, has been formed in Manitowoc, Wis., by Bruno Dallwig, a local pianist.

HOLIDAY CHEER IN CHEATHAM RECITAL

Noted Disease Reveals Further Beauties of Her Exalted Art

Often has laudatory comment been made in these columns on the art of Kitty Cheatham. Her excellences have been pointed out and the spiritual quality of her interpretations been made the subject of much learned discourse. Yet at every appearance the distinguished interpreter of musical and literary art presents some new and noteworthy phase.

On Monday afternoon, January 5, she gave her last holiday matinée at the Lyceum Theater, New York, and again attracted an audience of considerable numbers. It matters little whether Miss Cheatham sings Gounod's "Ring Out Wild Bells," which she did on this occasion as a prelude to her program, or talks in her delightfully informal manner—her art remains plastic, sincere and uplifting.

There was a group of cradle songs, by Catharina von Rennes, Moussorgsky, G. Schindler, Bourgault-Ducoudray, Mozart, Sibelius and Nevin, representing their respective countries, and they were all charmingly given and carefully chosen. Such lighter things as Frederick Norton's "Dates and Things" and Liza Lehmann's "Matilda," one of the artist's much requested pieces, were equally admired and brought forth rapturous applause.

With true humility Miss Cheatham recited "A Parable of Nature" (which a parenthetical note explained to be an old Swedish saga), closing it with a gloriously exalted proclamation, one of the most inspiring things she has ever done. Her negro songs and stories, intimately told and sung as it can only be sung by a Southerner who has absorbed the vital characteristics of the race, formed again one of the rarest performances to be heard to-day.

Walter Prichard Eaton's "prose pastet" on Debussy's "Le Petit Berger," Floy L. Bartlett's "Miss Mariar," Carl Engel's "The Sea Shell," Grace Chadbourne's "Concerning Love," Graham Pell's "The Cow," R. Huntington Woodman's "Violets," Elizabeth de Selding's "The Fairy Pool," John Carpenter's "Practising," S. Rogers's "Why Adam Sinned" and Silvio Hein's "Don't Be What You Ain't" were likewise part of one of Miss Cheatham's most interesting afternoons.

To hold the attention of young and old with song and story, with no injection of the personal into her performances, is one of the most difficult tests of an artist's ability. Miss Cheatham possesses it and what is more makes her hearers think by means of her unusual gifts. Her performance on this occasion was a complete triumph. Flora MacDonald was again her able assistant at the piano. A. W. K.

George Walter, the Hoboken tenor, was a recent soloist with the Bach Society in Paris.

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OLD PITTSBURGH HOMESTEAD TO BE PERPETUAL FOSTER MEMORIAL

Gift of James H. Park to Pass into City's Possession on January 13, Fifty Years after Composer's Death—Stories of the "Suwanee River" and "My Old Kentucky Home" as Related by Foster's Brother—Other Monuments to the Composer

PITTSBURGH, Jan. 5.—It will be fifty years on Tuesday of next week since the soul of Stephen C. Foster took its flight. On that day, January 13, 1914, there will pass into the hands of the citizens of this city, according to present expectations, a deed for the old Foster homestead—the gift of James H. Park to the people of Pittsburgh.

At the same time the memory of the composer of "My Old Kentucky Home," "Massa's in De Cold, Cold Ground," "Old Black Joe," "Way Down Upon the Suwanee Ribber," and others, will be commemorated in Pittsburgh and elsewhere, the leaders of this movement being the American Folklore Society.

Foster died January 13, 1864, in Bellevue Hospital in New York City, aged thirty-eight years. A week following his death the funeral took place from Trinity Episcopal Church in Sixth avenue, Pittsburgh, and the burial was in Allegheny Cemetery.

For years Foster's memory was revered only in silent admiration, but now it appears the whole world wants to do him honor. Mr. Park is of the opinion that the site of the Foster home at "the forks of the road" in Lawrenceville, even though the composer was not born there, will perpetuate his memory more effectively than any other spot and more so than sculpture or bronze. It was in this house that Foster wrote most of the music that has for years stirred the hearts of men and women not only in America but all quarters of the globe, and it is in this house that many of the relics of years ago are being preserved. Mr. Park's gift embraces about three-quarters of an acre of ground on the south side of Penn avenue between Denny and Ligonier streets.

Born on Independence Day

Stephen Collins Foster was born on Independence Day, 1826, the son of Col. and Mrs. William Barclay Foster. He first saw the light of day when the guns in old Allegheny Arsenal were booming in honor of the fiftieth anniversary of the Declaration of Independence. Colonel Foster, his father, was presiding at the exercises. The colonel came to Pittsburgh from Virginia and during the war of 1812 was commissary of the United States Army. He established his residence on a tract of land which in 1814, at the time he bought it, was two and a half miles from Pittsburgh, but which is now about the center of the city. He laid out a town there and called it Lawrenceville. He sold thirty acres of land to the government, on which the present Allegheny Arsenal and the testing laboratory of the Bureau of Mines and Explosives of the United States stands.

Foster's brother, Morrison, in writing a biographical sketch of the composer, relates some interesting anecdotes. One

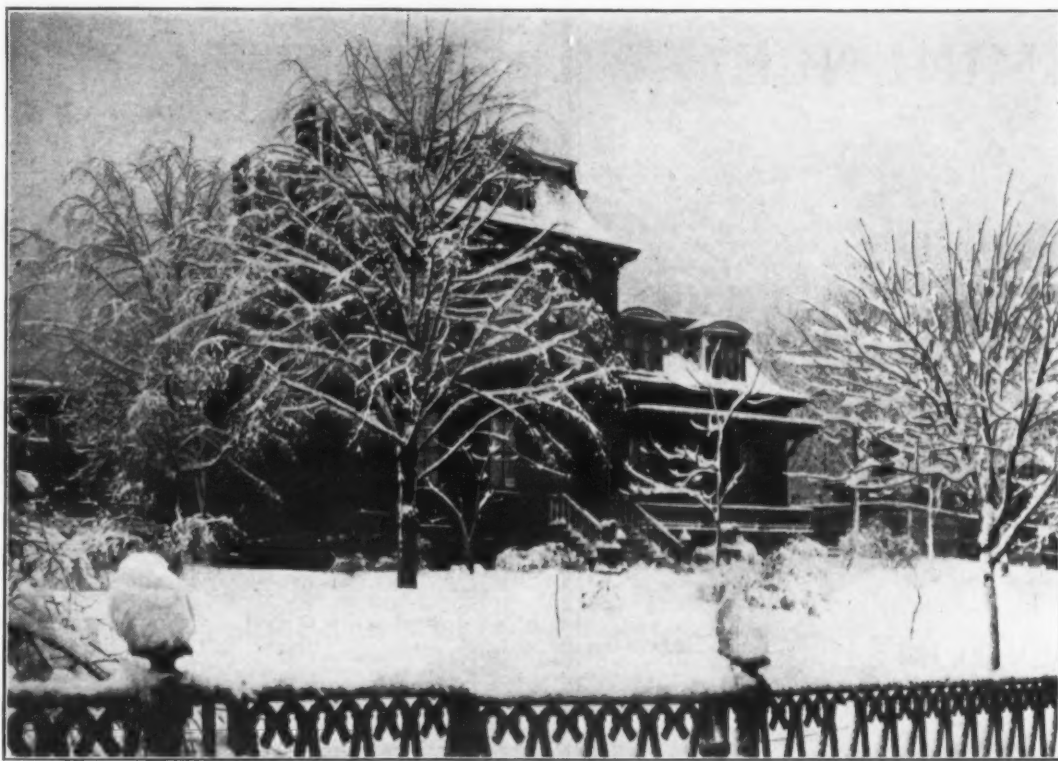
day Foster went to his brother's office and asked, "What is a good name of two syllables for a Southern river? I want to use it in this song of 'Old Folks at Home.'"

The brother asked how Yazoo would do and then suggested Pedee. The composer liked neither.

Then Morrison Foster took down an atlas from his desk, looked it over and ran his finger over a map until it stopped at "Suwanee," a little river in Florida emptying into the Gulf of Mexico. The composer was rejoiced. "That's it! that's it!" he exclaimed, "Way Down Upon the Suwanee Ribber."

"My Old Kentucky Home"

Perhaps the most popular song that Foster wrote was "My Old Kentucky Home," and most Kentuckians revere it as much as they could a hymn. Morrison Foster tells of an incident that occurred when the Southern Atlantic squadron of His Majesty's Navy dropped anchor in a British colonial port in the tropics and the band came ashore from the flagship to give a concert on the plaza. A stately American girl on the arm of a red-jack-

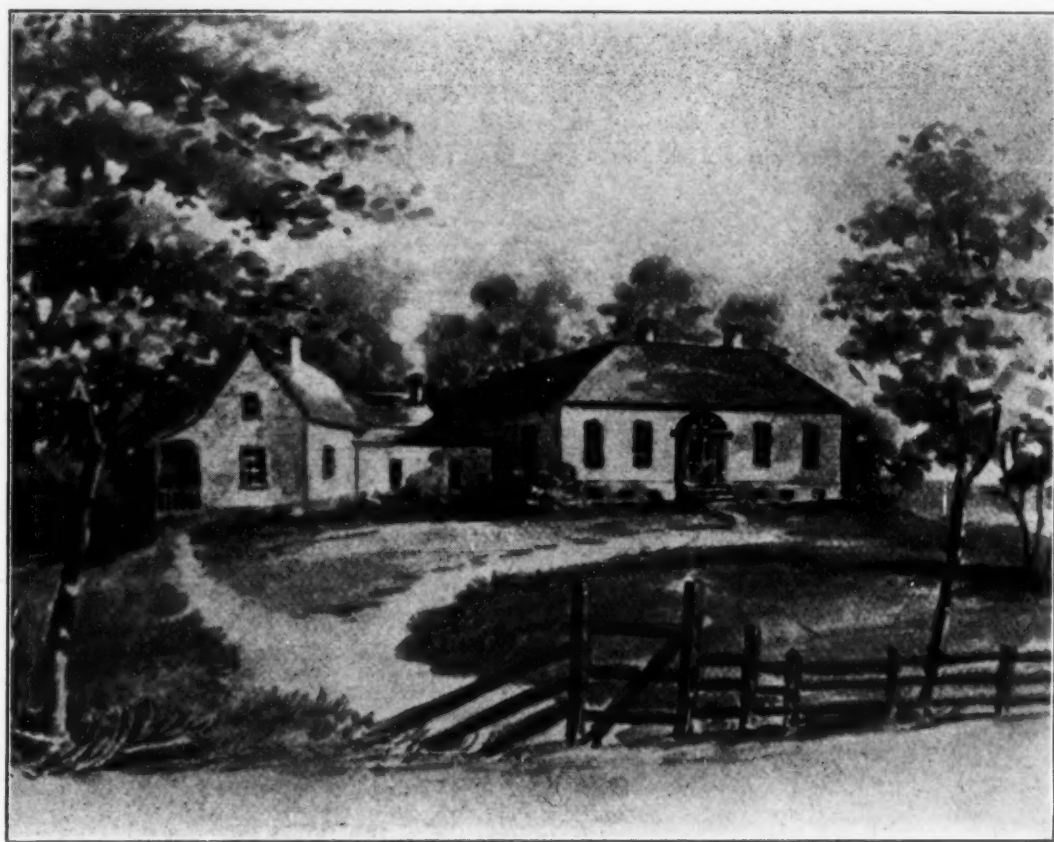


Stephen Foster's Homestead in Pittsburgh as It Appeared New Year's Day

eted lieutenant walked up near the pavilion and it did not require much guessing to tell what part of the United States she came from.

"I say, old chap," said the lieutenant to the bandmaster, "let's have a dash of something from the States—not that blawsted 'Yankee Doodle,' but—aw—sentimental, doncher know!" Then it came: "The sun shines bright on my old Kentucky home—" the notes appeared to pronounce the familiar words on the still night air. "'Tis summer, the darkies are gay"—the American girl tried to swallow something that rose in her throat. "The corn top's ripe"—she reached for her handkerchief—"and the meadow's in the bloom"—it was no use! She must weep, and she did—right on the embarrassed lieutenant's red jacket!

The song was written as a sort of musical souvenir of the picturesque country seat of Foster's relative, Judge Rowan, of Bardstown, Nelson County, Kentucky. The song was written while Foster and his sister were visiting the Rowan home.



Foster's Birthplace, "The White Cottage" in the Lawrenceville District of Pittsburgh

About fifteen years ago, when Col. Thomas J. Keenan was the owner of the Pittsburgh Press, he started a movement among the school children of Pittsburgh,

ment in a city park, but the perpetuation of the composer's home in Pittsburgh, it is believed, will stand for centuries to come as the greatest monument that could be preserved in his honor.

EDWARD C. SYKES.

Columbia Students Hear Francis Rogers in Eclectic Program

Francis Rogers, the noted baritone, with Bruno Huhn at the piano, gave a lecture-recital entitled "A Cursory Résumé of the Development of the Art-Song" in the Horace Mann Auditorium of Columbia University, New York, on January 2. A large number of students listened with rapt attention to an illuminating and melodious exposition of this program:

(1) Caccini, "Amarilli"; Montverde, "Lasciatemi Morire"; Carissimi, "Vittoria"; Caldara, "Come Raggio di Sol"; Martini, "Plaisirs d'Amour"; Purcell, "I attempt from Love's Sickness to Fly." (2) Mozart, "Das Veilchen"; Beethoven, "Die Ehre Gottes"; Schubert, "Der Wanderer"; Schumann, "Wenn ich in deine Augen"; and "Widmung"; Franz, "Es hat die Rose sich beklagt"; and "Maedchen mit dem roten Muedchen"; Brahms, "Feldensamkeit"; and "Staendchen"; Rubinstein, "Der Asra." (3) Strauss, "Traum durch die Dämmerung"; Debussy, "Mandoline"; Hawley, "In a Garden"; Huhn, "Invictus."

Florestan Club Elects Officers

BALTIMORE, Jan. 3.—George F. Boyle, Theodore Hemberger and Charles H. Bochau were elected to the Board of Governors of the Florestan Club at its annual election in December. The officers for the ensuing year are Harold Randolph, president; Frederick H. Gottlieb, vice-president; Wilberfoss G. Owst, secretary; Edwin L. Turnbull, treasurer, and Frederick R. Huber, chairman of the music committee. F. C. B.

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MUSICAL AMERICA'S OPEN FORUM

Dr. Muckey and His Critics

To the Editor of MUSICAL AMERICA:

In my letter published November 1, I asked that our authorities on the voice tell us "just where and why Dr. Muckey is wrong."

Instead we have been treated to the censorious, unproven statements of Miss Groff of Philadelphia; Mr. Young, of Montclair, N. J., and Mr. Dow, of San Francisco, until I believe that many intelligent followers of this discussion have marveled at the "confidence of ignorance" so unblushing and unafraid.

And Dr. Muckey's answers to the above have strengthened the more his command of this unique situation.

With the prestige and authority of Columbia University at his back Dr. Muckey has vigorously attacked the methods and writings of our best teachers and others in the leading musical journal, charging them with ignorance of the fundamentals of their teaching. With the unlimited press notice that these men have at their command their silence is remarkable—for its wisdom. There must be few who can doubt that Dr. Muckey has the facts.

Any competent anatomist and physiologist can assure us that so far as their subjects are concerned Dr. Muckey's

statements are entirely correct; and it seems rather absurd to question the physics supplied by Professor Hallock of Columbia, and the other scientists who were interested in the physics side of the investigation.

There has been much agitation of late in your paper, started by that practical idealist, John C. Freund, over a standardization of the methods of voice teachers.

I think we will all agree that the first step in the standardization of any subject demands that the basic facts of that subject be clearly proven and firmly established.

The late Professor Hallock and Dr. F. S. Muckey have done inestimable service in supplying these fundamental facts of voice production without which any standardization of the methods of voice teachers is impossible.

Yours very truly,

STUDENT.

The Question of Voice Training

To the Editor of MUSICAL AMERICA:

I am very much interested in your efforts to better musical conditions in this country and establish better appreciation of the musical advantages at home.

The vocal condition is pretty serious.

In the minds of even good artists there lurks the uncertainty about how best to think.

Attending to the process (physical) in voice training is as dangerous as to watch the mechanism of an automobile going at high speed—instead of the road ahead—and is usually quite as disastrous in the working out.

The danger in physiological considerations during voice training lies in the liability to attempt to take out of the hands of nature that which (under the law of human expression) nature intended to do for herself, or automatically. This is beyond the stage of theoretical conjecture.

The physiological idea has its place, but not in direct thought, during the training period.

Truly yours,

W. WARREN SHAW.
No. 47 So. 17th Street,
Philadelphia, January 4, 1914.

Arthur Foote's Address

In MUSICAL AMERICA last week was printed a communication from Arthur Foote, the noted American composer, in which he stated that he had received word with reference to the sale of an autograph copy of Mendelssohn's first piano concerto. Mr. Foote added, "Perhaps some who read this letter may be interested to follow the matter up." Mr. Foote's address, which was omitted from the communication printed in MUSICAL AMERICA, is No. 153 Tremont street, Boston, Mass.

KREISLER RENEWS HOLD ON NEW YORK ADMIRERS

Noted Violinist's Third Recital Gives Additional Evidence of His Superbly Finished Artistry

For the third time this season Fritz Kreisler appeared in recital at Carnegie Hall, New York, on Saturday afternoon, January 3. Though the house was not a capacity one, as was the case at his two earlier recitals, an audience of notable size was present and one that once more applauded the superb art of the great Austrian violinist. The program read as follows:

Bach, Suite in E Minor, Sarabande, Double and Bourree from Sonata in B Minor (for violin alone); Tartini, Sonata in G Minor ("The Devil's Trill"); Vieuxtemps, Concerto in F Sharp Minor, No. 2; Dvorak, Two Slavonic Dances (E Minor and A Major), Smetana, "Aus der Heimat."

It is unnecessary here to recount Mr. Kreisler's numerous artistic virtues, for he is to-day one of the "spirits elect" in the world of art. His Bach and Tartini playing are indeed a lesson for violin students, since they show that complete and comprehensive knowledge of the instrument plus a master-musicianship such as is possessed by few artists in a generation.

Mr. Kreisler added his arrangement of the now familiar Pugnani "Prelude and Allegro" after the Tartini Sonata and then surprised those of his hearers for whom the name of Vieuxtemps has little attraction by playing that Belgian violinist's Second Concerto in a manner that made the now faded music worthy of respectful attention. Only when it is played with solid musical feeling can it be heard with pleasure, for its bald pyrotechnics and its saccharine melodies pall on modern ears.

Characteristically Slavic was his performance of the two Dvorak dances and the agreeable Smetana piece. Many en-

cores were added, among them the violinist's own exotic "Tambourin Chinois" and several unfamiliar pieces, none of them musically distinguished.

Carl Lamson was Mr. Kreisler's accompanist, officiating more satisfyingly than he did earlier in the season. A. W. K.

NIELSEN-WILLIAMS JOINT MUSICALE FOR MOZARTS

Soprano and Tenor Demonstrate Their Artistry—Accompanist Spross as Honored Composer

Just what elaborate musical fare is being presented to the members of the New York Mozart Society in its monthly afternoon musicales, aside from the twin star combinations of its three evening concerts, was shown in the program of Saturday afternoon, January 3, which enlisted the combined services of Alice Nielsen and Evan Williams, along with the Mozart Society Choral, under Arthur Claassen, with Charles Gilbert Spross, accompanist.

Miss Nielsen delighted her hearers especially with the buoyancy of her songs in English, being compelled to repeat Brewer's "Fairy Pipers," which she had presented in an enchantingly elfin spirit. Similar favor was won by the soprano for the "Will o' the Wisp" of Accompanist Spross, which she was asked to repeat at the close of the program, after her "Madama Butterfly" duet with Mr. Williams.

Mr. Williams also paid recognition to Mr. Spross by adding the latter's "Yesterday and To-day," to relieve, as the tenor announced, the somewhat sombre mood of the numbers chosen for his program. This admirable singer also displayed the finely human qualities of his art in a Schubert group, sung in English, and Harriet Ware's "Wind and Lyre," besides an added "Spirit Flower" by Campbell-Tipton. K. S. C.

RALPH Leopold

German Press Comments

Hannover Tageblatt: Technical maturity and cultured musicianship marked Ralph Leopold's Recital of Nov. 17th. The Grieg Ballad and Sjogren Sonata received a warmth of interpretation in full conformity with their individuality of style. * * * In truth the recital offered much inspiration.



Berlin (Signale): * * * A highly promising pianistic talent, who is on the right road.

Berlin (Allgemeine Musikzeitung): This talented musician charmed both in technical finish and brightness of conception.

Hannoverscher Courier: * * * displayed estimable ability. He infused the smaller forms in particular with life and color. The artist's pianistic excellency was seen in its most grateful light in the sonata by Sjogren. The mood of the Liszt D flat major Consolation was very impressive, and the d'Albert Gavotte charming in its vigor of rhythm. Mr. Leopold responded to the applause with a study for the left hand and a Strauss Paraphrase, which were played in a masterly manner.

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CHICAGO TENOR ON ROAD TO FAME

How Albert Lindquest Took Advantage of an Unexpected Opportunity—To Study for Opera with Titta Ruffo—Bonci's Advice the Starting Point of a Promising Career

CHICAGO, Dec. 29.—Last Summer, at the big pageant, "Darkness and Light," held in the Auditorium, a young Chicago tenor, Albert Lindquest, suddenly stepped into a prominence which led the critics to predict great things for him. To his friends his success was amazing, in spite of the good work which he had already accomplished. But to be a successful church singer, even in one of Chicago's largest churches, is quite a different matter from arousing audiences in a theater the size of the Auditorium to enthusiasm, and accomplishing this feat twice daily for the entire period during which the pageant was given. Added to this, it was Mr. Lindquest's first essay in acting, and his rôle was by far the most important in the production. His success is a matter of record.

There is one strong characteristic of this young man which perhaps his friends underestimated; his cool, level-headedness. Another is his musicianship, and a third his indomitable will. Add to these remarkable natural gifts, and the result is bound to be surprising.

As a child, Albert Lindquest sang, but as he now believes, fortunately for him, in the suburb of Chicago in which he lived, there was then no vested boy choir, which he would probably have wished to join had there been one, and thus quite possibly have strained his voice. Any public or semi-public singing which he did as a child was confined to public school exercises. As he always loved music, he was allowed to study the violin for three years, during his school days, but any idea of a professional career in music was abhorrent to his father, and not even considered by him. The boy was to be a lawyer.

In due time, Albert Lindquest entered the University of Chicago. Here his musical gifts, his fresh young tenor voice, found speedy recognition. During his freshman year he was made soloist of the college glee club, and sang at student affairs, earning enough money to pay for his tuition. He had never had a lesson in singing in his life.

Encouragement from Bonci

The famous tenor, Bonci, was engaged to give a recital at the university, and it is to this fact that the young man ascribes his first serious encouragement to study singing. Lindquest was singing snatches of college songs on one of the fraternity house piazzas when Bonci happened to pass. The tenor made an appointment with Mr. Lindquest to sing for him at his hotel the following morning, and the selections sung were the aria from the first act of "La Bohème," and the famous "La Donna è mobile," from "Rigoletto," both of which Mr. Lindquest had studied from talking-machine records.

Bonci was deeply interested and made a thorough trial of the young man's voice. He told him that his high C, that terror for many tenors, was the best note in his voice, and added that Lindquest had more material to start with than he, Bonci, had had. What such words from the artist meant may be imagined. Bonci went further. He advised the

young man concerning a singing teacher. He could not refer him to anyone, but gave him excellent instructions how to choose one who ought to prove satisfactory.

"Try them until you find one who teaches to sing with the open throat; one who will develop the lower part of your voice, which is the poorest portion," were some of the things he told him. "Do not



Albert Lindquest Snapped at Beverly Springs, W. Va., After Giving a Concert There

study with anyone who tires your throat and voice."

After this conversation, Mr. Lindquest made up his mind definitely to give up all idea of becoming a lawyer, which had been the wish of his father when he entered the university, and to adopt the musical profession. It needs but a little study of his face to convince one that when he does make up his mind to do anything it would not be easy to make him change. But he met with fierce opposition. To carry out his determination, he was forced to break his family ties. He visited vocal studios until, after various trial lessons, he found the teacher with whom he has since worked, and in whom he has the utmost confidence, Albert Borroff, himself a well-known Chicago singer.

At twenty Lindquest was engaged as precentor in the First Baptist Church, but gave up this position to accept one in a quartet at much less money because he felt that ensemble work would be far more advantageous to him. This is but one proof of the level-headedness to which we have alluded. His quartet work was singing at the services held in the Ziegfeld Theater, and here he attracted the attention of Dr. Hirsch, who one day after service bade him go to the organist of Sinai Temple, and tell him that he, Dr. Hirsch, wanted him engaged for that choir. The young man did so, and was engaged for one of the best paying positions in Chicago. He still sings there.

Meanwhile Lindquest was studying hard, not only vocal work, but harmony, theory and piano, and again took up his violin, at the advice of Mr. Borroff, who constantly impressed upon his willing pupil the necessity for becoming a fine musician, not merely a fine singer. Then came his big opportunity.

When Opportunity Knocked

The directors and organizers of the religious pageant, "Darkness and Light," were trying voices in Chicago for the soloists. Mr. Lindquest knew this, but made no attempt to be heard. As has been mentioned, he had done no work of this kind, nor had he sung in a hall the size of the Auditorium. He felt that he lacked the experience necessary for such work. But one of the Chicago men interested in the pageant, and who had heard him sing, asked him to sing for the directors, and he decided to do so.

Young Lindquest sang the aria from "La Bohème" for them which two years before he had sung for Bonci. They liked it, and said so frankly, but learning that he had had no experience in acting told him they doubted the advisability of his attempting the work. They had almost decided on another tenor, but finally asked him to take home the score, learn the first three pages of the tenor rôle, and return that afternoon and sing again for them. He had about three hours to work at it, and they probably thought this would settle the matter. But Mr. Lindquest returned with the three pages memorized, and sang with such dramatic effect that they engaged him then and there.

Through friends, after the opera season opened here, Mr. Lindquest sang for Titta Ruffo. The brothers Ruffo happened both to be present, and they became so interested that they tried his voice in every form of exercise, and declared that his method was absolutely Italian. The great baritone has since given him what might be called lessons, criticising and suggesting, and offers to teach him regularly, with his brother, if Lindquest will accompany them to Italy next Summer. To Italy, accordingly, he intends going, for grand opera is his ambition.

Mr. Lindquest's recent appearance with the St. Paul Symphony Orchestra was a brilliant success. He is under the management of Gertrude V. O'Hanlon.

M. R.

TWO LOS ANGELES "MESSIAHS"

Local Choruses and Soloists Admired—Beel as Symphony Star

LOS ANGELES, Cal., Dec. 29.—After several years without any presentation of "The Messiah" at Christmas time, Los Angeles has had a plethora of that oratorio this year. The principal performance was given by the People's Chorus and Orchestra last Sunday under the baton of Hans Linne. This conductor had only a short time in which to work up the oratorio, as he took over the chorus from Edward Lebegott only a month or so ago. The chorus numbered 150 and it sang the concerted numbers with much accuracy, but the orchestra had not had sufficient rehearsals to do its best work. The soloists were Mrs. Catherine Shank, Mrs. Minnie Hance, Roland Paul and Gage Christopher, among the best singers of the city. The attendance was large.

Another performance of "The Messiah" was that given by the Christian Endeavor chorus under L. F. Peckham. This also numbered about 150 singers and the instrumental work was furnished by Ray Hastings at the organ and Ruth Sickner at the piano. The soloists were Mrs. Ulrich, Mrs. Zobein, G. H. Jones and Edwin House. Another large audience greeted this chorus.

Excerpts from "The Messiah" were also given at the festivities that were part of the municipal Christmas "jinks" held in Central Park.

Second of the concerts of the local symphony series took place at the Auditorium December 20. The program included the Beethoven Fifth Symphony, the Overture "Solennelle" of Glazounow, the Handel Largo, arranged for cello, harp, organ and orchestra by Director Tandler, and the Bruch Scotch Fantasy for violin, played by the concertmaster of the orchestra, Sigmund Beel. Mr. Tandler gave the symphony a most interesting reading, the details being brought out with taste and clarity, and in the Glazounow work he proved that he has the temperament for the interpretation of the rich modern works. Mr. Beel made an excellent effect, showing himself a real virtuoso and received hearty applause.

W. F. G.

FRIEDBERG IN MUCH DEMAND

Continental Orchestra and Recital Engagements Fill Time of Pianist

Carl Friedberg, the distinguished pianist, who is to make his first tour of America next season, has been filling a large number of engagements in Europe. In December he made a northern tour and this was followed by appearances with orchestra at a Brahms concert in Kiel, Germany, and in recital in Hamburg. He played with orchestra in Antwerp, Baden-Baden and will make a tour through Switzerland the latter part of this month.

In January Mr. Friedberg's engagements will include concerts with orchestra in München, Mannheim (Bodansky, conductor) and Brussels, finishing the month with a tour through Holland. In February there will be a concert with orchestra at Vienna, Dr. Loewe, conductor, and concerts with orchestra at Heilbronn, Leipsic, Dresden and Munich. The pianist will be the soloist in March at concerts in Frankfurt, Prague, Trier (Conductor Hammacher, former pupil of Friedberg), Berlin and Stettin.

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ATTITUDE OF GREAT COMPOSERS TOWARD POLITICS

THE centenary of Richard Wagner may possibly attract attention to a circumstance in connection with the great makers of music probably never previously noticed, yet not undeserving of at least passing consideration, writes Clement A. Harris in *The Etude*.

"Let me make the ballads of a nation, and who will make its laws," has been the unspoken maxim of the vast majority of composers. To have presented their countrymen with such an air as "Rule, Britannia" or "Austria" has satisfied their political aspirations. But the rule is not lacking in that paradoxical kind of proof proverbially derived from experience. The earliest and greatest creative musician to whose political bias a definite name might be given was Beethoven. A clue to the direction which this bias took may be seen in the signature to a letter. An elder brother had subscribed himself "Landowner"; the reply was signed "Ludwig van. Beethoven, Brainowner." The master was an ardent admirer of Napoleon so long as his hero appeared in the character of a great liberator and friend of the people, and he dedicated his famous Third Symphony to him. But when the prince of soldiers threw off the guise of democracy and proclaimed himself Emperor, Beethoven tore off the title-page of his score in a fury of disappointment, and with a torrent of reproaches dashed it to the ground. The dedication subsequently became abstract in form, the work being known as "Sinfonia Eroica."

Robert Schumann was neither by physique nor temperament fitted for the rough and tumble of political warfare. But love of individual liberty, and an ardent desire that others should enjoy it as well as himself, were conspicuous features of his character. And his two years training as a lawyer, his brilliant literary gifts and editorship of the *Neue Zeitschrift für Musik*, of which he was practically the founder, enabled him to give some expression to his views. Giuseppe Verdi was the only great composer to be elected a member of Parliament. Nevertheless, he is an example of the disinclination of musicians for political life rather than otherwise. For though he returned to the Italian Legislature as Representative for Busseto in 1860, he very soon sent in his resignation. And despite being subsequently appointed a Senator by the King, and going to Rome to take the oath, he never attended a single sitting of the Upper House.

It may be added in passing, that though our British Parliament has numbered no composer of the eminence of Verdi among its members, the Earl of Mornington, father of the Duke of Wellington, and presumably a member of the Irish Upper House, was a composer of distinction. His glee, "Hail,

Smiling Morn," and a double chant in E are among the most popular compositions of their class. And our House of Commons has included at least one member who was a university graduate in music; and another, W. T. Galloway, who is conductor of a large musical society, and another of a book on "Musical England."

Hans von Bülow, though more of a conductor and pianist than a composer, must also be mentioned for the absorbing interest he took, when a student of the University of Berlin, in the political movements of the time, an interest which led to his being a frequent contributor to the democratic journal *Die Abend-post*. His services to his party were the more useful since, like Schumann, he had, before abandoning himself to music professionally, been for some two years a student of law.

But undoubtedly the most outstanding example of a political musician is to be found in Richard Wagner. In his "Mein Leben" he speaks of the "far higher moral character of the working classes in Germany compared with the University students." And so great was his sympathy with the populace in the rising of 1849 that he is said by some to have actually fought at the barriers! Anyway, so fiery were his speeches, and so bitter his pamphlets, that a warrant was issued for his arrest. He escaped, and fled the country, and for years remained in exile. Much of his time he spent in Zurich, and while here resumed the philosophical studies which had always had a fascination for him.

Wagner's participation in politics was largely, though not solely, due to his art-principles, and his wish to establish a certain relation between the drama, in which all arts were ultimately to be united, and the state. His object, as explained in "The Art-work of the Future," was "to found a condition of things in which the relations between art and public life, as it once existed in Athens, would revive in a manner if possible even nobler, and certainly more enduring." This is the main contention in his "Art and the Revolution."

In his "The State and Religion" Wagner shows himself to have scant respect for established churches, maintaining that "religion, in its essence, is radically divergent from the state, and the two are only found in close alliance when each is at the lowest stage of evolution." He does not believe in patriotism in the conventional sense, regarding it as only an enlarged form of selfishness. But he believes in kingship, sketching at some length his ideal, spiritually-minded monarch, and the great good he might do. It is interesting to note that later the erstwhile student-duelist and revolutionary fighter became almost Buddhist in his sense of the sacredness of life, animal as well as human, and consequently strongly anti-militarist, and a vegetarian.

the most enthusiastic, the interpretation of Puccini's favorite work being altogether so meritorious that enthusiasm was inevitable. Caruso was the *Rodolfo*. Frances Alda gave a charming and sympathetic portrayal of *Mimi*, singing the music beautifully. A. L. T.

Annie Friedberg Announces Concert Tours for Opera Stars

Arrangements have been completed by Annie Friedberg, the manager of musical artists, whereby Frieda Hempel, the soprano; Jaques Urlus, the tenor; Herman Weil, the baritone, and Carl Braun, bass, all of the Metropolitan Opera Company, will go on tour in the United States in the Fall of 1914 before the opening of the Metropolitan season. The artists will also make a supplementary tour after the close of the season.

American Violinist Praised in St. Petersburg

ST. PETERSBURG, Dec. 28.—The American violinist, Albert Spalding, was the soloist with the Siloti Symphony Orchestra here yesterday and won the hearty applause of the audience and the warmly expressed approbation of the critics.



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MRS. BEACH'S NEW CONCERTO PLAYED

Berlin Audience Hears Ambitious Work by American Woman Who Appears as Pianist—New "Satirical Symphony" by Von Reznicek Has a Hearing

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, December 20, 1913.

THE second Symphony Evening under Theodore Spiering, with the augmented Philharmonic Orchestra, on Thursday, proved eventful in more respects than one. In the first place, the piano concerto in C Sharp Minor of our country-woman, Amy Beach, was given a first Berlin hearing with the composer at the piano, and, secondly, E. N. von Reznicek's "Der Sieger," a satirical symphony for large orchestra, contralto solo and chorus witnessed its successful premiere.

With the first movement of her concerto, Mrs. Beach certainly won the respect of her audience. While exhibiting extraordinary melodic fertility, the author here spins her themes to happy, logical and well-tempered issues—all clothed in a clever, euphonious orchestration, the instruments being admirably interwoven with the piano part and the latter representing a serious and grateful task for the performer. Compared with this first movement, we are inclined to consider the succeeding rather weaker, both as to the character of the themes employed and their consequent development, as well as with regard to the instrumentation. This, we should say, applies especially to the final *allegro con schioltezza*, while the *scherzo*, a *perpetuum mobile*, should prove attractive to pianists in general.

However, Mrs. Beach's significance as a composer cannot be questioned, and, in this capacity, she shows herself to rather superior advantage than as a pianist. It must not be forgotten, however, that only upon rare occasions do composers succeed in doing justice to their own works as interpreters.

Reznicek's "Der Sieger" is a counterpart of the same author's "Schlemihl," given here last season without success. While the latter is supposed to characterize the adversities of the human being who has always been a failure, the novelty of Thursday evening endeavors to depict in music the life of the man who succeeds in all he attempts; who is invincible, dauntless and enterprising; who, with a companion of his own choice, attains the height of success. But then, even to him, come misfortunes; abandoned, he loses health and riches and, in spite of his desperate struggles, finally succumbs to death.

Reznicek's Bizarre Effects

It cannot be questioned that Reznicek is a composer of unusual ability—of *esprit* far above the ordinary. But we objected to the form he employed in his "Schlemihl," and in his "Sieger" this objection still holds. Nevertheless, he brings us many steps nearer to that which is human. True enough, he again often employs modulations alien to everything we have been accustomed to. But his development of his themes and frequently bizarre combination of instruments are worked out with such impres-

sive power that one is forced to adapt oneself to the altered atmosphere and to find an abundance of artistic wealth. On the other hand it seems incomprehensible that such a master as Reznicek should ever and again recur to ideas decidedly trivial in character. To give an example, let me refer to the captivating, but, oh! so hackneyed, waltz theme in the dance around the golden calf.

There could be no question of the success of the premiere, considering the frantic enthusiasm of the majority of the audience who remained after the concert and insisted upon giving the composer and the conductor, who appeared hand in hand, a well-deserved ovation.



Mrs. Amy Beach, American Composer-Pianist, Who Achieved Success in Berlin in Her Own Concerto

Theodore Spiering must be accorded the greatest credit. He was the magician of the evening. He first accompanied Mrs. Beach in her concerto with alert circumspection, and later, in the symphonic novelty, his subtle and readily comprehensible dynamic treatment of the difficult work deserved the fullest gratitude. At times it scarcely seemed possible that a conductor could successfully grope his way through this intricate score, this apparent tonal chaos. Frau Fischer-Maretzki, who had undertaken the contralto solo, accomplished her task with her wonted skill, while the rather insignificant chorus merely succeeded in being in evidence. Besides the two before-mentioned works, the program also contained Handel's aria from "Rinaldo," transcribed by Ludwig Landshoff.

Mrs. Frank King Clark, who for more than a month has been in Paris, where she was heard in a number of salons with marked success, has just returned to Berlin for the Christmas holidays. It will be remembered that Mrs. Clark has been booked by M. H. Hanson for a recital tour of America next season.

Small Audience for Enesco

It would seem rather remarkable to find a hall only half full at a concert of Georges Enesco, if one did not stop to consider the satiety of the Berlin public in regard to concerts in general. Here the public is urged on and pleaded with to take free tickets until it has reached the inevitable point of revulsion. The finest artists, of course, have to suffer with the worst and it is becoming more and more difficult to attract even a fair-sized audience.

But seeing half the seats empty did not affect Enesco's playing. Perhaps he did

not even notice it, as he played with closed eyes the greater part of the evening. The Bruch D Minor Concerto received an inspired performance at his hands, and his playing of the Bach Partita (D Minor) for violin alone might be termed unique in its loftiness of conception. Also in the interpretation of the smaller genre of compositions Enesco hardly has a peer. The remainder of his program consisted of Pugnani's Largo Espressivo, the Couperin-Kreisler Pavane, the Handel-Burmester Courante, and a Francoeur Rigaudon and Porpora Minuet, both arranged by Kreisler.

In Louis Edger we have made the acquaintance of a young pianist of serious ideals and very estimable accomplishments. Not every pianist has the courage to make a debut in an exclusively Beethoven program. Mr. Edger has a very fluent technic, commendable poise, and a well-developed power of discrimination. It may safely be assumed that he will meet with considerable success in his career. His program included the C minor Variations and four sonatas—D Major, E Flat Major, E Minor and A Flat Major (op. 101). We might have wished for a little more warmth in the D Major Sonata and C Minor Variations, but this slight discrepancy may be attributed to the nervousness attendant upon a debut. His rendition of the E Flat Major Sonata showed that he was overcoming his timidity. It was a well-rounded performance.

Roderick White's Recital

Roderick White is one of the most promising young violinists who has made a debut this season. His tone is big and pure, his technic unusually fluent, and his personality prepossessing. Mr. White was at his best in the larger forms, though some of the smaller compositions were rendered with great charm and intimacy of mood. The Handel E Major Sonata headed the program. Its treatment was broad and dignified, as it should be, and the *finale* was convincing in its rhythmic swing. Among the smaller pieces the Spohr Adagio was noble in conception and tone. The Haydn-Burmester Minuet received, in our opinion, a surplus of *rubato*, which robbed it of its characteristic quality. Mr. White caught the spirit of "Les Farfadets" of Pente better than that of Kreisler's "Caprice Viennois." The "Ave Maria" of Schubert-Wilhelmj was beautiful in tone and conception, and Victor Herbert's Canzonetta made an impression upon many of his American auditors. Sarasate's Spanish Dance brought the program to an "official" end and was played with rhythmic precision and virtuosity. Mr. White's audience was highly enthusiastic and his success unusual.

"Die toten Augen" ("The Dead Eyes"), Eugen d'Albert's latest operatic creation, libretto by Hans Heinz Ewers, is to be given for the first time at the Dresden Royal Opera, probably before the expiration of the present season.

Eduard Habich is to be the *Alberich* and *Klingsor* of the "Ring" and "Parsifal," respectively, at next season's Bayreuth Festival.

Carl Flesch's Farewell Recital

In Beethoven Hall on Sunday last, Carl Flesch gave his only concert of the season previous to starting on his American tour. The eminent violinist brought out two novelties by the Berlin composer, G. H. Noren—a Nocturno and a Capriccio. Of these, the latter, unquestionably, was the superior, because here Noren, with all his complexity, really has something to say—and says it so that the musically illiterate could derive some benefit from his work. As a matter of fact, however, in both compositions the difficulties to be surmounted seem out of all proportion to the ideas conveyed and the effects attained. Nor must it be forgotten that had not a master like Carl Flesch introduced the two pieces to an audience always enthusiastic over his presentations, the novelties might not have been received quite so gratefully.

It goes without saying that Flesch, who seemed at his best, playing especially the E Minor Concerto of Nardini with grandeur and intense warmth of expression, was applauded as an artist of his supreme standards deserves.

One is fairly safe in predicting a quickly growing popularity for Mme. Peroux-Williams. Artists who succeed so readily in captivating their audiences are indeed rare. A large audience was attracted to her concert in the Sing Academy last Monday night.

It must not be understood that the singer possesses anything like a phenomenal voice. Hers is a normal, sympathetic, well-equalized mezzo-soprano of good range. She does not exactly surprise you with her vocal gifts. But what she can do with what nature has given her is really remarkable. The individual character she lends to every interpretation, the masterly style with which she utilizes her voice—her breath economy, which might safely serve as a standard; her surprising temperament, always aesthetically controlled by a strong personality; her perfect musicianship—all combined to make Mme. Peroux-Williams's song recital one of the most gratifying features thus far encountered during this season. Of course, an artist like Mrs. Williams (who, incidentally, is an American) must be prepared to be criticised according to the highest standards, and we therefore feel it a duty to advise a more pronounced vocalization in the French. Nor would the success of the evening have been endangered by cutting the group of six eighteenth century compositions down one-half. These older works are interesting enough from a historical standpoint when taken in homeopathic doses.

The two Brahms numbers, "Gestillte Sehnsucht" and "Geistliches Wiegenlied," were masterpieces of impressionism and musical expression, in spite of the dragging and cacophonous viola obbligato of Georg Kutschka, whom we have heard to much better effect on previous occasions. As before said, the singer won the hearts of her auditors. The applause she received was such as is accorded only to the favorites of the Berlin public.

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YVONNE DE TREVILLE'S IMPROMPTU HALTS BROADWAY

YVONNE DE TREVILLE, the coloratura soprano, made a hurrying New York crowd forget its multitudinous destination and listen to the strains of "Holy Night" and "Peaceful Night" sent out by the chimes of Grace Church at midday on the Tuesday preceding Christmas. Some in the halted sidewalk audience who knew the hymns remarked the contrast of the daylight and the titles, but they all agreed that the effect was impressive.

The impromptu concert marked the end of the prima donna's visit to the Memorial House, where Grace Church lodges its choir boys. Miss de Treville was pre-

sented to the two score boys, who come from every part of the country to make up the choir, saying a few words of encouragement to the youthful singers. The choristers in turn invited her to lunch with them.

The choir boys, under the direction of James Helfenstein, are educated and housed until their voices change, when they are returned to their homes. The system of training allows each boy to develop his own individuality. The singer pleased the boys when she observed how well behaved they were, and then delighted them by singing several numbers as if she had the most severe critics for her audience.

METROPOLITAN "RING" CYCLE

To Be Given on Consecutive Thursdays
Beginning January 29

General Manager Gatti-Casazza has announced the annual matinee cycle of Wagner's "Der Ring des Nibelungen" at the Metropolitan Opera House on four consecutive Thursday afternoons, January 29, February 5, February 12 and February 19. The operas will be given with new scenery.

For "Das Rheingold" the cast includes Messrs. Weil, Griswold, Murphy, Jörn, Goritz, Reiss, Witherspoon, and Ruysdael, and Mmes. Fremstad, Curtis, Ober, Sparkes, and Alten. "Die Walküre" will be sung by a cast that includes Rudolf Berger as Siegmund, Basil Ruysdael as Hunding, Carl Braun as Wotan, Olive Fremstad as Sieglinde, Johanna Gadski as Brünnhilde, and Margarete Ober as Fricka, with Mmes. Sparkes, Alten, Curtis, Forna, Eubank, Robeson, Mattfeld, and Duchène as the Valkyries. "Siegfried" will be given with Carl Jörn in the title rôle, Albert Reiss as Mime, Otto Goritz as Alberich, Putnam Griswold as Der Wanderer, Basil Ruysdael as Fafner, Sophie Braslau as Erda, Johanna Gadski as Brünnhilde, and Leonora Sparkes as the Stimme des Waldvogels.

"Götterdämmerung" will be sung with a cast including Messrs. Berger, Weil, Griswold, and Goritz, and Mmes. Fremstad, Forna, Ober, Sparkes, and Alten. Alfred Hertz will conduct the entire series.

Herbert Foster Sprague Active Musical
Apostle in Toledo, O.

TOLEDO, O., Dec. 29.—Herbert Foster Sprague, organist of Trinity Church, on December 16 was heard in his twenty-eighth recital at this church. He was assisted by Nellie Goodwin, mezzo-soprano. Mr. Sprague has been exceedingly active this season, having performed five entire symphonies of Widor. He also imported the organist of the Chicago Symphony Orchestra, Wilhelm Middelschulte, to appear at a recital in Toledo. The choir of Trinity Church, which is under Mr. Sprague's direction, gave an elaborate carol service on Christmas, singing several old French, Italian and German carols, some of which were sung a cappella in perfect pitch. These were followed at midnight by Sir George Martin's complete communion service in C. In February the choir is contemplating giving T. Tertius Noble's "Gloria Domini" with orchestra and Grace Kerns, of St. Bartholomew's Church, New York, as soloist.

Carolyn Cone Wins Success with Middle
Western Orchestras

Carolyn Cone, the talented young pianist, a former pupil of Fannie Bloomfield Zeisler, has been active recently in concert work throughout the Middle West. She appeared with great success before the Milwaukee Athletic Club, on which occasion she was assisted by Claudine Dannenfeldt, danseuse. She also had the honor of appearing as soloist with the Theodore Thomas Orchestra, at a benefit concert for the Chicago Sinai Congregation. On December 14 she played a return date in Milwaukee, appearing this time with the Auditorium Symphony Orchestra. Her latest venture was a recital on December 28 at Joliet, Ill., where she won unstinted praise.

Two Norwegian operas by Gerhard Schjelderup entitled "Spring Night" and "A Holiday" are to be given for the first time next May during the Independence Celebration in Christiania.

NOVELTIES IN ST. PAUL

Glazounow and Lalo Works on Popular
Symphony Program

ST. PAUL, Minn., Dec. 26.—The popular concert by the St. Paul Symphony Orchestra Sunday afternoon was an exposition of sterling merit and interesting novelties greatly appreciated by a small audience.

Two numbers, Glazounow's Waltz for Grand Orchestra, op. 51, and Lalo's "Arlequin," were heard for the first time in St. Paul. Weber's "Jubilee" Overture and Bruch's "Kol Nidrei" Adagio were presented for the first time to the St. Paul Orchestra's Sunday audience. The Hungarian March from Berlioz's "Damnation of Faust" and Wagner's "Tannhäuser" Overture furnished the familiar element, while two Swedish Folk Melodies by Svendsen contributed a charm all their own to an enjoyable occasion.

The assistant soloist, Paul Morgan, 'cellist, made an excellent impression in the Bruch "Kol Nidrei," exhibiting a true tone, an even scale, and a facile but unobtrusive technical execution. Two encore numbers were played with Mrs. Robinson at the piano. F. L. C. B.

SOLO HONORS FOR VAN VLIET

'Cellist of Oberhoffer Forces Warmly
Greeted—Tchaikowsky Concert

MINNEAPOLIS, Dec. 27.—Twice during the current season have soloists for the evening concerts by the Minneapolis Symphony Orchestra been chosen from its own membership. Concertmaster Richard Czerwonky was the first so distinguished. Cornelius van Vliet, 'cellist, was the soloist at the last concert.

Mr. van Vliet offered the Haydn concerto in D Major which, in conjunction with the orchestra under Mr. Oberhoffer's bâton, was beautifully performed. Two encore numbers were played by Mr. Van Vliet. An orchestral novelty was Florent Schmitt's "Rhapsodie Viennoise."

The popular concert Sunday afternoon was one of the best ever heard here. The program was "dedicated to Peter Slijtch Tchaikowsky" and given over entirely to his compositions. The Symphony "Pathétique" was given a magnificent performance. Carl Uterhart's playing of the D Minor Violin Concerto was a brilliant revelation. F. L. C. B.

Dates Set for Damrosch's Recitals on
"Nibelungen" Dramas

So that the dates of Walter Damrosch's explanatory recitals on the "Nibelungen" dramas will conform to and precede the performances of this work at the Metropolitan Opera House, the following afternoons have been definitely chosen for the recitals: January 20, "Rheingold"; January 23, "Walküre"; January 28, "Siegfried," Act 1; February 3, "Siegfried," Acts 2 and 3; February 6, "Götterdämmerung," Act 1; February 11, "Götterdämmerung," Acts 2 and 3. These recitals will all be given in Aeolian Hall.

Americans in Nice Opera

NICE, Dec. 27.—There are three Americans now singing in the Nice Opera—Frances Roeder, of New York; the basso, Sargeant, of Kansas City, and May Abby Richardson, of New Jersey, who is the wife of M. Shéreau, stage manager of the Nice Opéra Comique. Rudolph Aronson, the American impresario, opened his season of opera at Porto Maurizio on Christmas night.

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EXAMPLES OF CREATIVE EXPERIENCE

Finding One's Work Without Competition or the "Struggle for Existence"—Market for Work of Ideal Aims—A Particular Instance—How It Was Brought About—Composer's Problem in a Material World

By ARTHUR FARWELL

I SHOULD not be speaking of subjective mental powers, as I am in my present articles, if I had not had a sufficient experience to make their workings in certain fundamental respects a wholly plain and familiar matter. Furthermore, had those powers not been directed to the solution of problems which arise in the musical world, I should not have employed the present medium for their publication. And finally, were these powers not directed toward the solution of the problems which arise in meeting a material world with ideal endeavor, I should neither speak of nor employ them. If in speaking of them I have at the outset gone a considerable distance into that region which is said to be so abhorrent to the American mind, namely, the region of abstract thought, it must be remembered that this is a matter which cannot successfully be taken casually, like one's morning newspaper, and also that the loss of the power to think of ideas and principles in the abstract is fatal to all higher individual development.

One more matter must be touched upon briefly before going further. Some persons insist on referring to familiar religious conceptions all matters concerning the workings of mind and spirit in the benefits which they confer upon mankind. To such persons it is to be pointed out that from the beginning it has been the task of science to clear the clouded mind of man by showing what he regarded as supernatural to be the working of natural force and natural law, and that it is the mission of science, mental and physical, to purify and exalt religion at last, by thus clearing up matters which may be understood in terms of natural law and by bringing us face to face with those greater mysteries which are the eternal inspiration of worship and wonder. When to the

knowledge of electricity as a gift of the Creator we add the knowledge of how to make a dynamo and a circuit to generate and direct it, we increase our power. And what is our divine gift of music without our acquired science of harmony? Persons of a laudable religious viewpoint, but of restricted mental vision in this respect, fail to see that these very sciences, mental as well as physical, are part of the very means by which the Creator's gifts are bestowed. Unfortunately for the value and influence which religion should have to-day, its conceptions leave out too many things which are vital and needful to our everyday modern life and include too many which are not; and the religious-minded opponents of the matters which we are considering must unquestionably be unaware of the true place of legitimate science in the divine scheme, and oblivious of the hunger of the many souls to-day finding their needful manna in the increased knowledge of Power and Law, which, whether we call them natural or divine, operate in a natural and understandable manner. The degree of appreciation of these things upon the spiritual scale is wholly a matter of a person's spiritual altitude, and that, by the nature of things, is concealed, except to those further advanced than himself, so long as he wishes it to be. In view of my own completed training in life as an engineer, I feel that I can speak a word for science in this connection if it is needed; but science, music, or what not, our progress to-day must be in the direction of the spiritual if it is to be progress. Such is the watchword of the hour.

A Particular Instance

To give a few particular instances from my own practical experience in the individual direction of creative power may be the most direct way of indicating to my readers the scope and nature of such a development. I have in a preceding article given a few instances based upon a fragmentary intuition of the principles involved; but there is a vast difference between such isolated and tentative experiences and those which follow upon a whole-souled giving of one's self to the matter.

The great problem for the composer of supposedly unsalable music, who must earn his living, is to succeed in earning his living and having enough time and strength and joy left over for composing. In America it is particularly difficult because in any way of making a living which the composer can think of the competition is so strenuous that he has little chance of success in it unless he gives it his entire time and strength. I had long borne the painful yoke of this circumstance. But now at last finding myself in the way of giving direction to a power unconditioned by circumstance, the very power, in fact, which creates all circumstance, I determined to cause the creation of a condition superior to the one in which I labored.

I express myself in this particular manner for several reasons. First, the "higher powers of the mind," toward which the age teaches us to look, are not powers of the individual mind at all, but of Spirit, of universal subjective mind, acting by means of individual subjective mind, with which it is continuous. What the conscious or objective mind of man

does is to determine the direction in which the creative universal subjective mind shall work. That is one of the two chief purposes of the objective mind—its selective power; the other is initiative, the mind's power to "start new trains of causation," as has been plainly pointed out by Troward.* Second, subjective mind knows no precedent; it creates according to the suggestion impressed upon it, for good or ill, without regard to past or present conditions. Herein lies the danger of making "suggestions" contrary to the order and harmony inherent in universal law. Third, as already indicated, the objective mind "causes the creation" of a new or unprecedented circumstance simply because it has inherently the power to start any "train of causation" desired, the reason for that particular creation being the use of the choosing and starting powers of the objective mind, but the creative power being wholly with the subjective mind.

Specifying Conditions

The condition which I required was this—to earn my living by means of my art, without any restrictions whatsoever upon its ideal aims, instead of earning it in some other way and using what time and strength I had left for my art. I had not the faintest idea how such a thing could be done. In fact, it seemed on the face of it impossible, unless one's aim and ideal should lie in writing very simple or "popular" songs, or comic opera. What I did know was that subjective mind, or Spirit, is creative; that it reasons only deductively, and takes no account of precedent. In other words, it accepts whatsoever premises are given it, and creates strictly upon those premises. Consequently, I thought of myself as living under the desired conditions, not as if in the future, but as an accomplished fact; for to the subjective mind thought is reality (as it too often is not to our materialistically inclined, objective minds) and that which subjective mind receives completed as thought, it necessarily proceeds to create as complete physical reality. Such is the natural law. It requires, however, that the thought-picture be maintained, if it is to germinate and come to fruition. A "law of growth" is involved in this operation. A person who destroys or abandons every day as many thoughts or thought-images as he forms creates nothing, and is the slave of every chance.

Use of Thought-Pictures

The thought-picture which I formulated I impressed daily upon my subjective mind as clearly as possible, in a sort of quiet concentration, with the "suggestion" that the subjective mind draw upon its infinite resources for the fulfillment, through myself, of this particular creative purpose. This was during the summer of 1912, when I was busy with affairs offering no hope or suggestion of the desired outcome. I made, however, no conscious effort to force any path in the desired direction, and, in fact, no possible means of doing so could be discerned, and I could not have done so even had I wished to. All that one can or should do at such a period of anticipated germination of a thought-seed is to go about his affairs and watch. Had I been seeking the creation of a par-

*The "Edinburgh Lectures" and "Creative Process in the Individual," by T. Troward, should be read in connection with my writings on this subject.

ticular musical idea, or anything capable of being accomplished wholly by mental action, I should probably not have had more than a day or two to wait. For in creation purely on the thought plane there is little to prevent immediate action so long as one is not mentally clogged by ignorance or prejudice. But where external factors are involved the case is different. Here the subjective mind must set its whole telepathic system in action, so to speak, to discover the elements necessary to the particular work of creation in hand, and although that action is independent of time and space, the objects or persons acted upon are not, and time must be allowed for the outward circumstances to grow or be brought into the necessary conformation. To understand how such a process as that indicated can take place, it is necessary to realize that between the individual subjective mind and the subjective universe there are no such barriers of time and space as exist between the individual objective mind and the physical universe, so that in its creative operation Spirit is omnipresent. If there were such barriers there would be no continuity of the law of the universal creative spirit; each objective entity would be governed by a different subjective law, and the clash and confusion of laws would long since have destroyed the universe.

Appearance of Results

Returning to the city after a short vacation in the fall, not more than a week elapsed before I was called upon, from a most unexpected source, to compose the music for a play of highly idealistic tendency, designated by its author a "pageant play." The composition of incidental music for plays usually calls for the most stringent restrictions upon a composer's imagination and idealism. In the present instance the highest attainable degree of these qualities was not only sanctioned but invited. This task was not completed when another equally surprising kind of task was brought to me equally without solicitation on my part—the composition of music for a pageant. This, again, was still unfinished when another and larger pageant was similarly brought to me to compose. Thus the exact terms of my specific creative suggestion were fulfilled, for not only have I lived by the exercise of my art from that time to the present but not once in the discharge of any of these artistic tasks was I asked to curb my imagination or depart in any slightest degree whatsoever from my ideals for the sake of appealing to the populace, despite the fact that all three works were for popular entertainment on a large scale. I had an absolutely free hand to compose as I pleased. I do not mean that I have done no other work during this time, but the work of which I have spoken has been well paid and I should have been under no necessity of doing other work had I not wished to.

I wish particularly to call attention to the fact that in the manner of finding these tasks there entered no element of competition or of the "struggle for existence." These belong to that uncreative condition of life where every move is a chance, and have little to do with the inevitable creative action of Spirit directed by thought. It is also to be said that the instance given is not an isolated one, but is merely one of the many instances which fill the lives of those who seek for the truth of these things.



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The ideas you express on the teaching of singing in your "Dalle antiche norme e dalle nuove" corresponds so exactly to those of the true School, and to mine, that as well as congratulating you most heartily, I wish, for the sake of the revival of this Italian Art, that all may follow them. Alessandro Bonci.

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Sir Frederick Cowen's Autobiography Rich in Reminiscence and Humor

HALF a century of intimate relationship with British and Continental musical life has enabled Sir Frederick Cowen to give to the public "My Art and My Friends," a volume of anecdotes and reminiscences possessing an uncommon degree of interest. It is published by Longmans, Green and Company, who offer this rather ambitious work in a well-bound, attractive edition. The author, who has been honored repeatedly in England and other countries, tells his story simply and with a touch of humor which assures for it widespread popularity.

Sir Frederick is, of course, known to this country by his cantata, "Rose Maiden," and to a lesser degree by the "Scandinavian" Symphony. A veteran among modern composers, the author numbers among his friends most of the leading contemporaries of the last fifty years. He opens with an account of his earliest recollections, meeting with Thalberg, and his just feeling of pride at the performance of his first Trio, in which Joachim condescended to play the violin part. The composer goes on to relate reminiscences of Moscheles, Reinecke and

Johann Svendsen. He speaks of an interesting Trio which Teresa Carreño, Tito Mattei and he played upon three pianofortes, each performer improvising upon mutually selected airs from "Rigoletto." Mme. Carreño was just then beginning that brilliant career which has placed her among the foremost living women pianists. Sir Frederick recalls a curious habit which usually caused Robert Browning to be the object of much staring and even tittering. Living, at one time, but a few doors away from the famous English poet, the author had frequent occasion to note the peculiar idiosyncrasy of Browning's, which consisted of carrying his umbrella or stick upon his shoulder, musketwise. Jean de Reszke as a young baritone, Ovide Musin, then on the first rung of his ladder, Sir Arthur Sullivan, Christine Nilsson, Gustave Doré, Niels W. Gade—all are recalled in simple, unaffected fashion. Sir Edward Elgar has played under his bâton, Dvorak, Tchaikowsky, Brahms, Bülow, Goldmark, Pachmann, Richter, D'Albert—these are and were but a few of his friends.

The musical attitude of the Australians of '89 is faithfully reflected and is enlarged upon in a delightful manner. The author relates an occasion at which he occupied the seat of honor and of his exceedingly disturbed state of mind when at the end of the program he was called upon to tender to the conductor the expected commendations. One of the items, the Overture to "Tannhäuser," had proceeded fairly well (though the difficulties seemed rather too much for the players), and went along without mishap until it came toward the end where the brass enter *fortissimo* with the "Pilgrim's Chorus." To quote the author: "Here the poor trumpets missed their entry, and being unable to find their place again, gave it up altogether, with the result that for the remaining fifty or sixty bars of the piece we had nothing but the descending semi-quaver passages in the violins, without so much as a vestige of the melody. The effect was more extraordinary than beautiful. I knew I was expected to go around afterwards and congratulate the conductor, but I saved my conscience by telling him with absolute truth that I had never heard such a performance of the overture before."

The composer relates his unhappy experiences in the field of opera and sets forth his reasons for the non-success of opera in English, thus far, reasons that are sound and not inappropriate here in America. Decidedly this is an entertaining volume and one which is sure to please musician, amateur, or layman.

B. R.

A very creditable interpretation of the work of Dr. Nicholas J. Elsenheimer was given by the pupils of the Granberry Piano School, of which George Folsom Granberry is director, in the Chamber Music Hall of Carnegie Hall, New York, on January 9, by Mrs. Martha Clodius, soprano; Gabrielle Drosse, soprano; Elizabeth Patterson, soprano; Mrs. Josephine K. Corcoran, alto; Elsie Moir, pianist; Edmund A. Jahn, basso; Serafino Bogatto, tenor; Albert Farrington, baritone, and Hermann Trost, basso. Students' recitals of the school will be

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given in Pouch Gallery, No. 345 Clinton avenue, Brooklyn, in the afternoon of January 16 and in Carnegie Hall, in the afternoon of January 17.

CHAMBER MUSIC IN CHICAGO

Dittersdorf Composition Played by the String Quartet

CHICAGO, Jan. 2.—Quaint themes of eighteenth century German folk songs and dances were suggested in the quartet in E Flat Major by Carl von Dittersdorf, presented by the Chicago String Quartet recently at Orchestra Hall Foyer. This work is by a contemporary of Gluck and Handel; is in four movements, with well developed themes. The other number of the program was the Quartet in G Minor, op. 15, by Richard Barth. It is in the manner of the modern German school. The second movement has several effective passages for the 'cello which were played by Bruno Steindel in his usual artistic manner. The third movement and intermezzo in waltz time proved very melodious and the quartet closed with a spirited allegro.

The Chicago String Quartet consists of Harry Weisbach, Otto Roehrborn, Franz Esser and Bruno Steindel. These concerts are attracting a larger audience at each performance.

Effective results were obtained by the Chicago Singverein in its first concert of the season, given at Orchestra Hall last Tuesday evening under the direction of William Boeppler. The Christmas spirit held sway in the program, which consisted chiefly of German *lieder*, most of them sung without accompaniment.

The Motet by Gounod, "An den Wassern Babylons," Swabian folk song, "Liebeslust," "Waldeinsamkeit," by Abt, and Schumann's "Zigeunerleben," a descriptive story of gypsy life, were among the most effective numbers. The chorus of 200 mixed voices exhibited good tone shading and enunciation, dramatic style and aptness for climaxes.

Hugo Kortschak, the violinist, and Marie Sidenius-Zendt, soprano, were the assisting artists. Mr. Kortschak played the Chaconne by Bach with a fine command of tone and technical facility. He was also heard in a group of short pieces.

Mrs. Zendt's singing of the scene and aria, "Wie Naht mir der Schlummer," from Weber's "Der Freischütz," as well as a group of songs, revealed a high soprano voice of good quality and power.

The Iota Alpha Chapter of Mu Phi Epsilon Sorority gave its regular program in the recital hall of the Chicago Musical College last Wednesday morning. Oratorio selections and Christmas carols made up the concert arranged by Naome Nazor. A paper was read by Evelyn Colby. A chorus of female voices and Mabel Sharp Herdier, Rose Lutiger Gannon, Anna Burton, Marion Taylor Hobbs, Caliste Conant, and others took part.

The latest version of an old story has just arrived from Berlin and is told thus by the New York *Evening Post*:

At a rehearsal Richard Strauss stopped the band, and told the first trombonist that he was not playing the right note, in a certain bar. The musician insisted that he was playing the note as printed,

whereupon R. S. walked over to his desk, inspected his part, and found sticking to the page a dried fly, which the trombonist had played as a note. Removing the fly and returning to his desk, R. S. said: "Now play it as I had it printed." The trombonist did so, whereupon R. S. again stopped the band, and said: "The fly was right."

The "Christ Child," by Hawley, was given a fine reading by the choir of Central Christian Church of New Albany, Ind., on December 28. The service was under the direction of Margaret McLeish, who is also the organist. The choir was assisted by a string quartet. The soloists were Mrs. Daniel Shrader, Elsie Hedden, Lettie Siegel, Ethel Robinson, Alma Hood, Bess McLeish, Ruth Shrader, Dr. Walter Leech, Noble Mitchell, Arthur Scott, Earl and Kirk Hedden and George McLeish.

Richard Buhlig, the Chicago pianist, recently gave a concert in Berlin with the Philharmonic Orchestra, when he played concertos by Mozart, Brahms and Liszt.



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SCORES IN CLEVELAND

Cleveland Plain Dealer, Dec. 8: "One rarely hears a group of the songs of Richard Strauss given with such apparent understanding as well as musical intelligence."

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WHEN MAHLER AND BUSONI MET

A STORY told the other day throws an interesting sidelight on the personalities of two big men in music. The author, Martin H. Hanson, the manager who will bring Ferruccio Busoni to us again next season.

It appears that when Busoni was on his last visit to America, some two or three years ago, the distinguished pianist and composer expressed the desire to meet Gustav Mahler, who at that time was conducting the New York Philharmonic Orchestra. Although both of these eminent musicians had been prominent factors contemporaneously in European musical offices for many years, they had, curiously enough, never met.

Mr. Hanson, through a long and intimate acquaintanceship with Mahler, volunteered to take Busoni from his hotel, the Netherlands, across the street to the Savoy, where the Philharmonic conductor resided, having first assured himself that the meeting would be agreeable to the latter.

In his rôle as introducer Mr. Hanson found himself in a unique situation. As they entered Mahler's study they found him busily engaged on the score of his tenth symphony, perched on a high stool, leaning over a high desk. Before the manager had an opportunity to make the

customary remarks preceding this rather notable introduction Busoni rushed to Mahler's side. There was no handclasp. No greeting other than this:

"Was machen sie da?"

(What are you doing?)

Then followed a lively and protracted discussion on technical matters affecting the work under Mahler's hands, without a single reference to the fact that this was the first meeting between these men.

Mr. Hanson confesses that he sat there fully a quarter of an hour, an interested but passive spectator to the controversy. Finally Mahler inquired of Busoni, "What have you in your pocket?" assuming that the pianist-composer had concealed about his clothes a manuscript. Busoni replied that he had nothing with him, but that he had been engaged on his "Turandot."

"Very well," said Mahler, "I shall play with the Philharmonic, but you must conduct."

"No, maestro, not when you are available—you shall conduct it," interposed Busoni.

"Very well, I shall conduct it." And history records the fact that he did, later.

At this point in the conversation Mrs. Mahler entered, and Mr. Hanson had his opportunity to introduce all hands formally.

with a violin obbligato played by Mr. Becker.

The Salon Musical Club gave a Christmas program at the home of Mrs. Lloyd Burrows. Kathleen King spoke on Christmas music, and others who contributed to the program were: Clara Drew, contralto; Arma Ide, soprano; Alta Pease Crouse, contralto; Christina McLennan, pianist, and Miss Olmsted, violinist. L. V. K.

MUSIC'S PLACE IN CHURCH

Should Not Be Used Merely to Attract Public, Says Brooklyn Pastor

At a special musical service held in the King's Highway Congregational Church of Brooklyn, December 28, the pastor, the Rev. Dr. John W. Roberts, spoke briefly on "Music and Worship," saying, in part:

"In a city like Greater New York where music plays such an important part in the pleasures and amusements of the people, there is danger lest it should be used by the church to attract the public, rather than as a means for the expression of the sentiments and thoughts of the worshipers."

"In music there is room for the expression of the overflow of the soul. The relation of it to worship, then, is a vital one. They cannot be separated. The soul of a mass of people cannot be expressed without music. But there is much of it that is foreign to worship, and it should be the purpose of the church to exercise proper discrimination here. We are frequently reminded that music may be religious and yet not worshipful."

The music at this service was furnished by the members of the Midwood Musical Institute, assisted by Mrs. Mabel Davis Rockwell, soprano, and Ellsworth Morss, baritone. J. Carl Pehl presided at the organ.

Would Make "Great Chicago Tenor" of Albert Lindquest

CHICAGO, Jan. 2.—Mrs. Edward M. Breitung, of New York, is making an effort to interest Chicago society women in a plan to send Albert Lindquest, who has achieved success in this city as a tenor, to Europe to finish his musical education. Mrs. Breitung thinks there are wonderful possibilities in Mr. Lindquest's voice, and wants Chicago to have the credit of producing a truly great tenor. At the Congress Hotel, where she is stopping as the guest of her brother, W. K. Kaufman, Mrs. Breitung disclaims all credit for "discovering"

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HOW A VERSIFIER HAS CHARACTERIZED SCHUMANN-HEINK

[From the New York Globe]

Who came to us from Germany and got so glad a hand she said the place looked good to her and quit the fatherland? Who since has made her voice each night resound from sea to sea and pulled a modest fortune for two hours of melody? Who calls her bairns (see interviews) the apples of her eye



(and you may note of lullabies her repertoire's not shy)? Who says that home's where woman fair can make her biggest dent—to leave it to the sterner sex to run the government? Who needs affect no silly whims—esthetic flim and flam—although she be a real arteeste? That Schumann-Heink madame.

"The Divine Birth," a Christmas cantata, music by Frank E. Ward, with the composer at the organ, received a reverent reading in St. Paul's Chapel (Trinity Parish), New York, on January 6. Frank Ormsby, tenor, and Frank Croxton, basso, soloists, and Edmund Jaques, organist-choirmaster, aided materially in the success of the cantata.

A mediaeval custom was revived in Grace Church, Providence, on December 28, when a Christmas carol and candle service was given, the musical program being in charge of A. Lacey-Baker, organist. The church was in semi-darkness while the chancel was aglow with lighted tapers and each choir boy carried a lighted candle.

READING (PA.) HAS NEW SYMPHONY ORCHESTRA

Harry E. Fahrbach Conductor of Well Constituted and Well Supported Organization—Characteristic Programs

READING, Pa., Jan. 2.—Reading has caught the spirit of musical expansion that is moving over the country, and now takes pride in a Symphony Orchestra of fifty-two men. The new musical organization, of which Harry E. Fahrbach is the conductor, and Otto Wittich, a former Schradieck pupil and progressive teacher of violin and piano in Reading, concert-master, offered the following as its initial program given Nov. 13 last in the Hippodrome Theatre:

Overture "Ilka," Doppler; Symphony in B Minor, Schubert; Serenade for Strings, op. 63, Volkmann; "Nut-Cracker" Suite, Tchaikowsky.

Since then the new orchestra has given other concerts, and on each occasion a crowded house and generous and discriminating applause have testified Reading's appreciation. The second popular concert was given on Sunday last, December 28, with Frank A. Nicolletta, harpist, as soloist. The program contained Weber's "Oberon" Overture, Beethoven's C Major Symphony, Wagner's "Prize Song" from "Meistersinger," arranged by Wilhelmj; Schaeffer's Mazurka in E Minor, op. 12, played by Mr. Nicolletta, and Massenet's "Scènes Pittoresques."

The orchestra already has a complete instrumentation, and is being run on a co-operative basis, with a committee of enthusiastic citizens furnishing a guarantee fund in excess of the actual needs. Both Conductor Fahrbach and Concert-master Wittich are full of golden hope for the orchestra's future.

VERDICT AFTER MANY YEARS

Former Chorus Singer Awarded Judgment Against Metropolitan

After litigation that lasted eight years and through two trials, Jeannette K. Hahn, a former member of the chorus of the Metropolitan Opera Company, was awarded a judgment of \$2,308 against that organization by a decision of the Appellate Division of the Supreme Court of New York on January 2.

Miss Hahn was injured on January 7, 1905, during a performance of "Carmen," by the fall of the property bridge. She sued for \$15,000 on the ground that her injuries prevented her not only from appearing again in grand opera, but from following her other occupation of manufacturer of ladies' neckwear. A verdict of \$3,000 in Miss Hahn's favor was obtained in 1908, but was set aside. The case was tried again last February, and a verdict of \$2,000 with \$308 costs returned, which verdict the higher court affirms.

Marthe Chenal, the French soprano, who was engaged by Oscar Hammerstein for this Winter, has been singing recently in Liege and will later create a new rôle at the Paris Opéra Comique.

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LONDON AGAIN WITHOUT OPERA

Raymond Roze Concludes His Opera-in-English Experiment at Covent Garden—Women Players Contribute to Success of Shapiro Orchestra—Recitals by Julia Culp and Egon Petri—American Artists Also Heard

Bureau of Musical America,
36 Maiden Lane, Strand, W. C.,
London, December 19, 1913.

THE Covent Garden Opera House has again closed its portals, and once again London alone, of all the great capitals of the world, is without grand opera. Not that this state of affairs is at all likely to cause the average Londoner any excess of grief. A generation or more of such treatment has inured him to this fate, and even the acrimonious taunts of the rest of the world have failed to excite him to more than a momentary spasm of resentment.

When the curtain was rung down on "Joan of Arc" last Saturday night there was terminated a crusade of five weeks, extended to a sixth, in the cause of opera in general and of opera in English in particular. Of the artistic value of the venture it is too soon to judge, and of the financial success only Raymond Roze and his backers can be cognizant. But that the cause has been advanced in some way or another no one will deny, for if the effect on the general public may have been slight, the advantages and opportunities provided for the artists—and for young artists in particular—have been incalculable. The preference extended to young and talented beginners, whether singers or conductors, has been a special feature of the Roze season, and in many cases the results achieved have more than justified the action.

The last performance on Saturday proved of more than usual interest, not merely from the presence of the King and Queen, but from the incident provided by the inevitable and ubiquitous suffragettes, who seized the opportunity to voice their complaints with the aid of a megaphone and a shower of leaflets. It is to be regretted that this novel form of advertisement was not arranged for earlier in the season, as it might have swelled the box office receipts by attracting numbers who would have willingly submitted to opera in the anticipation of similar thrills. Rumor still has it that a Paris season is being projected for the Roze company, but so far the plans, if they exist, have not materialized.

Covent Garden, even in one of its frequent periods of disuse, is still engaging the public mind, for in what is termed a record deal, the whole of the estate of the Duke of Bedford, which includes the Opera House and no fewer than three theaters and many other well-known buildings, with the famous Covent Garden Market, has been sold to a prominent financier. The sale carries with it the privileges of a box and retiring rooms at the Royal Opera House and boxes at the theaters. It is to be hoped that the fact of a plebeian landlord will not detract from the aristocratic atmosphere of the royal house.

The only orchestral event of the week

has been the concert of the Shapiro Symphony Orchestra at Queen's Hall on December 13. This organization, which derives its name from its founder and conductor, Mr. Shapiro, dates its origin to two years back, and now numbers some hundred performers. Its particular boast is that it was the first English orchestra to include women in its ranks. Seeing that the feminine element constituted on this occasion well nigh half the players, no one will accuse Mr. Shapiro of not displaying thoroughness in the carrying out of his intention.

The program consisted of Wagner's "Faust" Overture, Schumann's Second Symphony, the Brahms Concerto in D Major, for violin with orchestra, and a group of excerpts from "Die Meistersinger."

Mr. Shapiro has evidently well disciplined his players, for they manifested throughout a wonderfully responsive spirit. To say there was marked individual sympathy between conductor and players would be asserting too much, for there are few leaders who can command this quality. The whole body, however, displayed great aptitude for light and shade, and the strings in particular proved their worth in the difficult Schumann Symphony. The *Scherzo* and *Adagio* were performed with a grace and refinement that argue well for the future of this institution. Both Wagner numbers were given with spirit and conviction, and the conductor's skill in preserving the balance was indeed commendable.

Lena Kontorovitch, the soloist, at this, her first appearance at Queen's Hall, did herself ample justice. She has a fluent technic and played unaffectedly, revealing a splendid conception of rhythm. Her tone is rather small, but this is no doubt due to her instrument. She met with a most enthusiastic reception from an unusually large audience—the largest, in fact, that has assembled at Queen's Hall for a considerable time.

Culp and Petri Recital

As might be expected in England, the week before Christmas has seen a decided slackening off in the recital work, though this diminution in quantity has been amply compensated for, if necessary, by the quality of the programs, as the names of Julia Culp and Egon Petri alone will suffice to prove. The former's audience on December 6 taxed the seating, and much even of the standing, capacity of Bechstein Hall. Groups of *Lieder* by Schubert, Erich Wolff and Brahms comprised the program, and included several less familiar numbers, such as "Dis Männer sino merchant" and "Des Fischer's Liebesglück" by the first named composer. Of Mme. Culp's richness and sonority of voice it is unnecessary to speak, and her power of expression has long been recognized. Except for a couple of irregularities in the first group, the whole program was a brilliant exhibition of faultless *Lieder* singing. Sincerity and unusual depth of feeling character-

ized the graver numbers, such as "Heimliches Lieben" and "Nacht und Träume," and though it cannot be said that Mme. Culp's voice is of the glittering quality, she was none the less successful in the songs of lighter vein, especially "Die Forelle" and the "Fisher's Liebesglück." The applause was of that spontaneous and unrestrained kind that is the natural and only form of relief for an audience whose feelings have been worked up to a point of keen tension. There were several extra numbers accorded, and generous acknowledgment was made to the accompanist, Coenraad V. Bos, who was always responsive to the demands made upon him.

Egon Petri, the brilliant pianist and master technician, gave his only recital of the season on December 18 at Bechstein Hall. Beginning with Weber's Sonata in D Minor, which he played with verve and accuracy, he followed with the difficult Schubert-Tausig Andante and Variations and Rondo on French motifs, the equally exacting Brahms Variation on a Theme by Paganini, and a Liszt Valse and two Chopin pieces. The whole was a scintillating exhibition of pianoforte technic, severely accurate and relentlessly academic. His touch was wondrous, delicate and of exceptional velocity, and his exquisite dynamic effects were a special feature.

But with all these qualities Mr. Petri did not reach the audience in the way that many less bounteously equipped pianists have. It may have been due to the difficult nature of the program, which certainly gave the impression of having been arranged more for the satisfaction of the pianist than for the diversion of the audience. No doubt Mr. Petri and many others will maintain that this is the correct spirit, and that the wishes of the audience should be made subservient to the inspiration of the artist. Unfortunately this method does not often succeed. However, Mr. Petri's talents cannot be denied, though their market value could be immeasurably increased were they amplified by a more marked and assertive personality. Applause throughout the recital was generous and sincere.

Musical by American Artist

One of the most novel and interesting programs of the week was the Christmas matinee musicale given by Martha Cunningham at Claridge's Hotel on December 13. Miss Cunningham, the organizer and moving spirit of these entertainments, is an American from Baltimore, and has all the Southern characteristics of versatility and artistic originality, combined with the energy, assiduity and enterprise usually associated with the Northern temperament. As a soprano she has had no little success, has studied in America, in Germany and in France, and has been on tour with Kubelik and Mark Hambourg. Her organizing genius is remarkable, and it is this quality and the great demand made upon her as a vocal teacher that account for the fewness of her appearances as a vocal soloist in recent years. It is a special feature of Miss Cunningham's work that she herself takes a very modest and unassuming share in the entertainments, and is ever ready to promote the interests of young artists who are seeking an opportunity to appear before the public. And in view of the great success that has attended these matinees since their inauguration four years ago there must be numbers of talented singers and musicians who are indebted to her generosity and self-abnegation.

This Christmas program was a little masterpiece of taste and refinement, of which every number, whether piano selection, vocal number, costume recital or humorous selection, reached a high standard of artistic excellence. A charming dance, entitled "A Christmas Fancy," arranged by Miss Cunningham, was performed by two little maidens, with a grace and a daintiness that were altogether irresistible.

The organizer herself contributed two songs in German and some children's songs in French and English, rendered with care and finesse. Among her co-operators were the young American baritone, Raymond Loder, who sang Adam's "Noel" and a group of three songs by Amy Woodforde-Finden, von Fielitz and Chadwick. This same artist is at present occupied in arranging a series of three monster popular variety concerts for the Christmas season, at prices ranging from two to twelve cents. The program will be carried out by prominent artists and will include many of her own pupils, a number of whom are Americans. The proceeds will go for charitable purposes.

De Lara Recital

Some very useful and instructive ideas were expounded by Mr. de Lara at a recital at Steinway Hall on December 16, when the well-known elocutionist and diction teacher gave his second address upon

"Auto Suggestion in Song" as the middle number of a varied and interesting program. The gist of the lecture was that auto-suggestion is the dominant factor in song, the factor which proves the mentality of the artist. According to Mr. de Lara its four phases consist of a concentration, sub-consciousness, imagery and atmosphere, and all these the singer must develop if he would aspire to become a genuine artist.

Vernon Warner, the American pianist, who has of late been so frequently before the public in London, gave a recital at Aeolian Hall on December 13, and judging by the attitude of the audience Mr. Warner's vigorous and inspiring performance was well relished. Schumann's "Carneval" gave the artist splendid opportunity to display an easy technic, but in the remaining numbers of the program the soul of the music was well-nigh obliterated by the pianist's zeal for forcible expression. His playing is nevertheless of the magnetic kind, and only time is necessary to bring him to the fore.

Among musical news items of interest is to be recorded the engagement for the Christmas concert at Aylesbury of Emanuele Stieri, the American baritone, who has had such great success in Italy in opera and concert work. Aylesbury is the seat of a branch of the Rothschilds, and the members of this family are to be present at the concert.

Mme. Augette Forêt, whose leap into popularity in London and the provinces has been so sudden, is sailing for America for a concert tour extending over some three months, during which period she expects to appear at New York, Chicago, Washington, Richmond and Atlanta. She returns to England on April 1 and is booked for concerts in London at the Little Theater and also in Edinburgh.

Lucy Gates in Glasgow

The concert tour in Glasgow of Lucy Gates has brought unqualified success to the young soprano. The comments of the local press positively glow with enthusiasm over her voice, which is described as delightfully free, and her "delicious" quality of tone.

Another visitor to Scotland will be the Russian pianist, Tina Lerner, who, after her great success with leading symphony orchestras of the continent, will be the soloist with the Scottish Orchestra in Glasgow on December 30, playing the Tchaikovsky Concerto and several solo pieces. Her program for the London recital to be given on January 13 will be devoted exclusively to Liszt.

FRANCIS J. TUCKFIELD.

THREATS ALARM PADEREWSKI

Pianist, Fearing Nihilists, Refuses to Appear in Denver

DENVER, Jan. 1.—Ignace Paderewski failed to fill his engagement for a recital at the Denver Auditorium to-night. He left suddenly early this morning for Colorado Springs, saying that he was too ill to appear. His wife states, however, that the real reason for her husband's action was his fear that he had been followed to this city by nihilists who threatened his life. Though Paderewski has an engagement for to-morrow night in Colorado Springs, his wife doubts if the condition of his nerves will permit him to fill it.

Paderewski is accompanied by six Burns detectives. A report that the pianist contributed \$10,000 to an anti-Semitic newspaper in Warsaw is said to have caused the threatening letters he has received.

Ernest Gamble Concert Party Sails to Entertain Canal Workers

Members of the Ernest Gamble Concert Party sailed on the S.S. *Colon* on January 6 to give a series of sixteen concerts in the Canal Zone. This is the third visit of the musicians to Panama. On former occasions the Concert Party entertained the makers of the "Big Ditch" in the various club houses built by the United States government in the Canal Zone for the benefit of the canal workers. The Gamble Concert Party will be an attractive feature on the programs given in the eight club houses during ensuing months.

Friedberg and Serato Start Joint American Tour in October

Carl Friedberg, the eminent German pianist, and Arrigo Serato, the young Italian violinist, will make a tour of this country under Concert Direction Leonard, beginning in October, 1914. The artists will make their first appearance in New York and will then play in the principal cities between here and the Pacific Coast.

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LUCIEN MURATORE CREATOR OF VARIED FRENCH OPERA ROLES

AMERICA always takes a particular interest in appraising the tenor acquisitions of its opera companies, and the present year is notably happy in that respect. One of the most distinguished newcomers is Lucien Muratore, the French tenor, who is a member of the Boston and Chicago opera companies. Mr. Muratore has won especial fame abroad in the creating of rôles in the operas by his compatriots.

Boston has already heard this tenor as *Prinzevalle* in *Fevrier's* "Monna Vanna," a part which he adorned with histrionic and vocal skill. Numerous rôles have been created by Mr. Muratore at the

Paris Opéra, such as *Lentulus* in Massenet's "Roma" and *Herod* in the French master's "Hérodiade." Massenet's *Werther* is another of his effective impersonations.

Besides his "Monna Vanna" success in Boston the tenor made a brilliant impression there as *Faust*. He also performed the latter rôle to the admiration of Chicago audiences with the Campanini forces and followed this with a telling presentation of *Don José* in "Carmen." In the Art Supplement which accompanies this week's issue of MUSICAL AMERICA Mr. Muratore is depicted in a rôle which he has not sung in America, that of *Walther* in "Die Meistersinger."

NOVEL BOOK PLATE FOR VIOLINIST

A Symbolic Design Made for
Mme. Powell by Artist
Delehanty

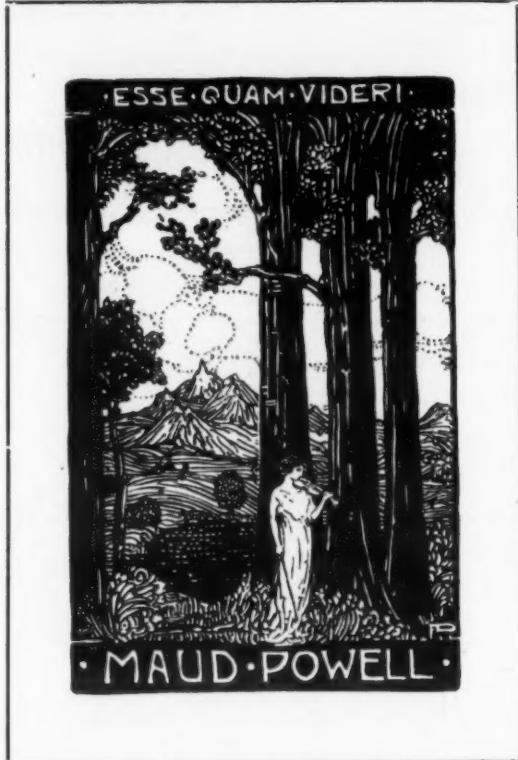
A NEW book plate has been designed and presented to Maud Powell by the clever young modernist, Francis Delehanty. The poetic idea so artistically carried out is unusual but fitting. The elemental qualities of the musician-violinist are suggested by the mighty forest of our Western coast. The ancient wood of old Cremona sings its message of greeting to the primeval firs of the Pacific slope.

Mme. Powell returned to New York last week and last Sunday evening played before a throng in Tammany Hall at one of the *Evening Mail's* popular concerts.

The violinist was joined on this occasion by her new accompanist, Francis Moore, who had spent a short holiday vacation with his family in El Paso, Tex. While there Mr. Moore sent the following telegram to Mme. Powell:

"We are celebrating Christmas with Victor fifth and Maud Powell, Kreisler, Gluck records. Have been practicing Strauss sonata and First Movement of Grieg Concerto which I'll play Saturday with Local Orchestra."

The telegraph company to which this innocent message was entrusted refused at first to dispatch it for two reasons: one that it contained "Code Words" which could not be sent at the night rate and the other that it evidently had reference to horse racing. Mr. Moore had



Francis Delehanty's Unique Book Plate
Made for Maud Powell

difficulty in persuading the telegraph clerk that Sonata was not a horse owned by Mr. Strauss and that he, Mr. Moore, was not a trainer who had been practicing or exercising the animal!

NATION'S EDUCATORS MEET IN CONCLAVE

Music Teachers Discuss Problems
in Annual Gathering at
Cincinnati

CINCINNATI, O., Jan. 3.—With some of the most notable musicians and composers of the country in attendance, the thirty-fifth annual meeting of the Music Teachers' National Association was held in Cincinnati during the past week. About one hundred delegates from various parts of the country were present. Among those who attended were Mr. and Mrs. Charles Farnsworth, of New York, the former the president of the association and professor of music at Columbia; Allen Spencer, the Chicago pianist and vice-president of the organization; J. Lawrence Erb, of Chicago, secretary; Waldo S. Pratt, of Hartford, Conn., treasurer; H. D. Sleeper, professor of music at Smith College; Walter Spry, of the Spry Music School, of Chicago; John J. Hattstaedt, of the American Conservatory, Chicago; H. Edmund Hutchinson, of Alliance, O.; Mr. York, of *Music News*, Chicago; W. J. Baltzell, editor of the *Musican*, Boston; Osbourne McConathy, of Boston; Edward Birge, of Indianapolis; Otto Meissner, A. E. Heacock, of Oberlin; Mary Venable, of Cincinnati; Frances Dickey, of Kent, O.; Mrs. Ella May Smith, president of the Woman's Musical Club, of Columbus; Emma Roedter, Cincinnati, chairman of music department, State Federation of Woman's Clubs.

The convention opened with a reception at the Hotel Sinton by the Musicians' Club of Cincinnati, Frederick J.

Hoffman, president. The address of welcome was made Tuesday morning by Arnold Gantvoort of the College of Music, after which a number of interesting papers were read by Mrs. Ella May Smith of Columbus, on "The Work of the National Federation of Musical Clubs"; Arthur Farwell, "Civic Music in New York"; Mrs. Adolph Klein, Cincinnati, "Music as a Factor in the Social Uplift"; Mrs. Howard Mansfield, New York City, "Music School Settlements."

Tuesday afternoon was given over to conferences beginning with a paper by Edgar Stillman Kelley, of Cincinnati, "The Trend of Modern Composition." The harmony conference was led by H. D. Sleeper. Louis Victor Saar spoke on "Some Ultra Modern Tendencies in Music"; T. C. Whitmer, of Pittsburgh, "Some Experiences in a Composition Class"; Mr. Sleeper, "Should harmony be presented to secondary schools in ways differing widely from those available for colleges and conservatories?"

The voice conference was led by J. L. Erb of Chicago. His subject was "Voice training taken from two aspects of method—physiology versus psychology, the individual versus the small group." Interesting papers bearing on the subject were presented by Louis Arthur Russell and Dr. Floyd S. Muckey, New York City, and others. In the evening Ada Zeller and Mrs. Gertrude Beryl Dalton gave a duo piano recital, assisted by Dr. Fery Lulek, baritone, of the Conservatory of Music.

Irene Gardner, a young Cincinnati girl, gave a recital Wednesday afternoon which was one of the features of the convention. Papers presented on the same afternoon were "Early History of Public School Music" (Master's Thesis, Columbia University), Frances M. Dickey, Kent, O.; "History of Music," Frank R. Ellis, Cincinnati, and "The Nature of Esthetic Pleasure, a Study in the Value of Music," Charles H. Farnsworth (president's address).

The question of musical editing in its theoretic aspects was handled by Waldo

S. Pratt and in its practical aspects by W. J. Baltzell. Mary Venable read a paper on "Musical Interpretation."

Piano conferences were led by Allen Spencer and public school conferences by Osbourne McConathy. In the evening a chamber music concert was given by the string quartet of the College of Music, including Johannes Miersch, first violin; Adolph Borjes, second violin; Walter Werner, viola, and Ignatz Argiewicz, cello, assisted by Frederick Hoffmann, Louis Victor Saar and Walter Gilewicz, pianists.

Discussions Thursday morning were led by President Farnsworth, with reports in the afternoon by Lynn B. Dana, Warren, O.; C. E. Davis, Columbus; Willard Patten, St. Paul; W. S. Morse, Kansas City, and J. A. Haller, Saratoga Springs. Two delightful social events of the convention were the reception which Miss Baur of the Cincinnati Conservatory gave in honor of the visiting delegates and the dinner given at the Business Men's Club which was attended by members of the International Musical Society. A. K. H.

PHILADELPHIA "MESSIAH" DRAWS A BIG AUDIENCE

Choral Society Given Deserved Recognition—Williams and Witherspoon
Among Soloists

PHILADELPHIA, Jan. 5.—Most important of the musical events of the last week, aside from the concerts of the Philadelphia Orchestra, was the presentation of "The Messiah" by the Choral Society of Philadelphia, at the Academy of Music last Monday evening. Handel's oratorio has been given here each Christmas season for many years, but never before has the Choral Society appeared before so large an audience. This deserved recognition of the organization and what it means to the musical life of Philadelphia is most gratifying, and it would appear that the society's hard struggle for existence is at an end.

The performance on Monday evening, as usual under the very efficient directorship of Henry Gordon Thunder, was in every way praiseworthy, the chorus of about 300 voices singing with good volume, balance and quality of tone, and with excellent precision and enthusiasm. The valuable assistance of fifty members of the Philadelphia Orchestra was afforded and the soloists were of more than ordinary distinction. The soprano part was well done by Emily Stokes Hagar, whose voice is clear and brilliant, and the rich, sympathetic contralto of Marie Stone Langston was likewise heard to excellent advantage.

With these local artists appeared Evans Williams and Herbert Witherspoon, to whom the audience paid the tribute of the closest attention and enthusiastic applause. Mr. Williams sang the tenor solos with rare beauty of tone and his familiar refinement of artistry, while Mr. Witherspoon's superb delivery of the bass arias thrilled his listeners. A. L. T.

Zoellner Quartet Feature of People's Symphony Concert in New York

The Zoellner Quartet was the feature of the People's Symphony concert which was given in Cooper Union, New York, on January 5. The event was the third of a series of five concerts. Preliminary to the concert proper Franz X. Arens, the club's musical director, delivered a lecture on the "Trumpet and Cornet as Orchestral and Wind Instruments."

Kathleen Parlow Visits Western Coast, Scene of Her Early Triumphs

AFTER duplicating the successes of her two former tours this season in the East, winning praise for her playing in New York, Boston and other centers, Kathleen Parlow left the middle of December for a tour on the Pacific coast.

On her two other tours it was not feasible to make the journey to the far West, in spite of the artist's desire to play there. For the State of California is very dear to her, her early years having been spent in San Francisco, where she appeared as a prodigy before her departure for London. Miss Parlow's playing has won enthusiastic praise here and abroad and has placed her in the front rank of contemporary violinists. Yet the approval of Californians means very much to her, and it was with no little ardor that she expressed her

PERFECTION OF ART IN CULP RECITAL

New Triumph Recorded in Singer's
First American Appearance
of Season

Few visiting recitalists have captivated American music lovers so quickly and thoroughly or built up so large and devoted a following in so remarkably brief a time as Julia Culp. A full year has not elapsed since the Dutch mezzo-soprano first amazed New York concertgoers by her superb qualities as a *lieder-singer* of the highest rank, and yet her name to-day suffices to crowd Carnegie Hall virtually to its capacity. To this point it was filled last Monday afternoon when she returned for her first American appearance of the season, and the reception vouchsafed her was such as would have gladdened the soul of the most pampered operatic star.

Mme. Culp incarnates, so to speak, the ultra-perfection of art in the high and aristocratic province of song interpretation. Her triumph serves to demolish afresh the contention of such as maintain that the most distinguished type of pure artistry is powerless to achieve extensive popularity or to vie in any sense with the avowedly meretricious. In the program which follows she again displayed those elements which placed her last season in the forefront of the most gifted of her genre:

"Heimliches Lieben," Des Fischers Liebesglück, "Die Forelle," and "Nacht und Träume," Schubert; "Muss es eine Trennung geben," "Meerfahrt," "Sonntag," "Heimkehr," and "Der Schiedel," Brahms; "Drink to Me Only," "Early One Morning," "I've Been Roaming," and "Away, Away," Old English; "Der Asra," "Die Zufriedenen," "Mädchenwünsche," "Abendstunde" and "O süsse Mutter," Loewe.

These qualities, to be specific, comprise an exquisite sense of poetic values and of carefully shaded nuance, a delicate feeling for the integrity of the melodic phrase, a rare degree of consistency and sound judgment in the conception and delivery of every number. Every detail is the consequence of an anxiously elaborated interpretative scheme—so very much so, indeed, that the hearer is sometimes conscious of a possible excess of artistic sophistication at the expense of direct emotional spontaneity.

Mme. Culp's voice was glorious for the greater part of the time yesterday. In the opening Schubert group it was warm, rich, luscious. It was so, too, in the Brahms, on the whole, though certain of the lower tones were occasionally hollow and lacking in the color of which one knows them to be capable. Besides, there was an occasional tendency to sharp. Yet it was enchanting singing all told—particularly in such numbers as Schubert's "Nacht und Träume" and the "Forelle"—sung with deft humor—and Brahms's "Muss es eine Trennung geben," "Meerfahrt" and "Sonntag." The old English numbers she always does touchingly. One of Mme. Culp's distinctive points of excellence is her equal success in coping with songs of a suavely lyrical or pointedly dramatic vein.

Coenraad Bos is again Mme. Culp's accompanist. He is still in every respect the Bos we have come to admire as the ideal representative of his profession—which assertion should mean more than a column of laudatory comment. H. F. P.

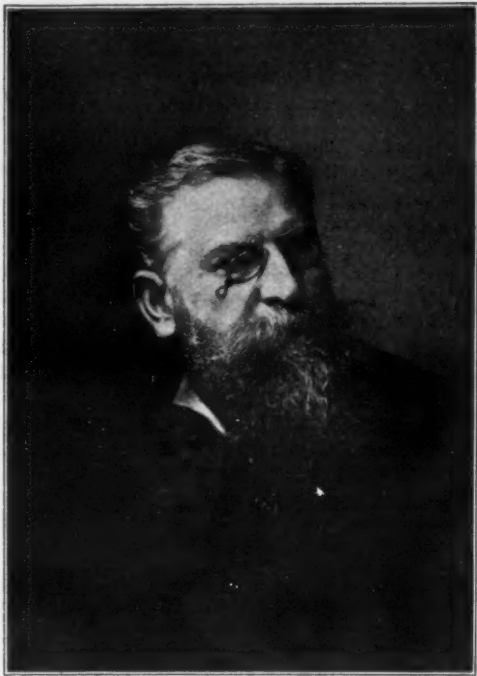
joy at undertaking the coast tour. Miss Parlow will present her widely varied repertoire in her recitals in the West, in which the Tchaikowsky Concerto—in which the violinist made such an auspicious debut in America—will be a prominent offering. Numerous new transcriptions by her master, Leopold von Auer, will also be featured, among them settings for the violin of Schumann's "Bird as Prophet," Tchaikowsky's Valse from his Serenade, op. 48, Chopin's E Minor Nocturne, and a Vivace of Haydn, the last dedicated to Miss Parlow by her teacher.

The middle of February will again find this artist in the East, where she will appear as soloist with many prominent organizations, among them the Bagby Musicales, where her success was notable a few years ago.



Raoul Pugno

Stephané Raoul Pugno, the eminent French pianist-composer, died in Moscow on Saturday, January 3, while on a concert tour through Russia. One of the very foremost among modern pianists,



Raoul Pugno

and occupying as he did that position in France which was held by Camille Saint-Saëns until the latter's retirement, Mr. Pugno's death will come as a distinct shock to music lovers throughout the world.

Born in Paris on June 23, 1852, he entered the Paris conservatoire and at the age of fourteen carried off the first piano prize. The following year saw him the recipient of the first prize in Theory and two years later he gained the first prize in Organ. At the age of twenty he became the organist for Saint Eugene's which position he occupied for twenty years. Meanwhile he became Chorus Master at the Théâtre Ventadour in 1874. From 1893 to 1896 he was professor of Harmony in the Paris Conservatoire. Later he became first instructor in piano and held that post until his retirement from all but private instruction. His first important composition was an oratorio, "La Résurrection de Lazare" (1879) after which he wrote a three-act féerie, "La Fée Cocotte," "Les Papillons," a ballet (Palace Theater, 1881); a five-act ballet, "Ninetta" (Renaissance, 1882); a five-act ballet "Viviane" (Eden Theater, 1886); a three-act opera-bouffe "Le Sosie" (Bouffes Parisiens, 1887); a three-act opera-comique, "Le Valet d'Œuvre" (Bouffes, 1888); "Le Retour d'Ulysse" (Bouffes, 1889); "La Vocation de Marius," four acts (Nouveautés, 1890); "La

Petite Poucette" (Renaissance, 1891); "La Danseuse de Corde," three-act pantomime (Nouveau Théâtre, 1892); "Pour le Drapeau," mimodrame in three acts, (Ambigu, 1895); "Le Chevalier aux Fleurs," ballet in collaboration with Messager (Folies-Marigny, 1897); "Mélusine," "Les Pauvres Gens" and other items such as songs, a pianoforte sonata, and a set of four piano pieces "Les Nuits."

Mr. Pugno was especially noted as a pianist, however, and his playing of Mozart was a thing of exquisite quality. His passing away will be keenly felt by all and especially by those loving and appreciating the art of which he had been so distinguished a master.

Pugno visited the United States in 1897-98 with Eugen Ysaye, winning a conspicuous success.

Mme. Ogden Crane

Mme. Ogden Crane, who for many years had conducted a successful vocal studio in Carnegie Hall, New York, died suddenly on Sunday while visiting at the home of a pupil, Louise Morrison.

Mme. Crane was born in Brooklyn in 1848. She pursued her early musical studies there and appeared frequently as a concert singer. As a soloist with Gilmore's and Sousa's bands she toured the United States. About twelve years ago she established a studio in Carnegie Hall and attracted considerable attention in professional circles by establishing an opera class which produced, under her direction, a series of operas. "The Chimes of Normandy," "Cavalleria Rusticana" and other works were presented with scenic effects and an orchestra. Many of her pupils who gained their stage experience through these performances were graduated into professional ranks, appearing with the leading comic operas and musical comedies. Among some of her most prominent pupils were Frank Malone, William Brandon, Louise Morrison, Edna Stucker, Grace Diamond and Wilda Bennett.



Mme. Ogden Crane

She had in all about one hundred pupils. Mme. Crane conducted a Summer School at Asbury Park, N. J. She was a widow and is survived by her son, Harry Ogden Crane, an actor.

Mrs. Julia F. Draper

Mrs. Julia F. Draper, a singer and teacher of vocal music, died December 31 at her home, No. 269 East Sixteenth street, Flatbush, Brooklyn, at the age of seventy-five. She began her musical career at the age of fourteen as a member of the choir in the late Dr. Richard S. Storr's church in Brooklyn. She was married more than fifty years ago in that church to Jacob K. Draper, a basso, who

died in 1905. She and her husband also sang in the Holy Trinity Church, Brooklyn. Mr. Draper taught singing for many years.

Mrs. Gertrude Dornbrach

Mrs. Gertrude Dornbrach, formerly a prominent opera singer, died Dec. 31 in Corona, Queens County, N. Y., of cancer of the stomach. She was seventy-six years old. Fifty-years ago she sang in Italian opera at the Academy of Music in New York, and her husband, Henry Dornbrach, was musical director there. She was born in Germany and came to America when eighteen years old. She retired from the stage more than thirty years ago.

William W. Killip

William W. Killip, who for more than half a century conducted a normal school of music at Geneseo, N. Y., died in that place on December 20. He was eighty-eight years old. Years ago Geneseo was widely known as a musical center, owing to the untiring efforts of Mr. Killip, who always strove to inculcate a taste for the best in the art.

CAMPANINI TO PRODUCE TWO NEW OPERAS HERE

Chicago Company Will Sing "Don Quichotte" and "Monna Vanna" in Its Annual Season at Metropolitan

Two operas that have never been heard in New York are included in the list of four to be presented by the Chicago-Philadelphia Opera Company in its annual series at the Metropolitan Opera House. Cleofonte Campanini, the general manager of the Chicago company, has completed arrangements with the Metropolitan for this series, which will open on Tuesday, February 3, with the first New York production of Massenet's "Don Quichotte," and continue on successive Tuesday evenings. The second novelty will be Fevrier's "Monna Vanna." The schedule is as follows:

February 3 Massenet's "Don Quichotte," with Mary Garden, Vanni Marcoux and Hector Dufranne; February 10, Giordano's "Fedora," with Lina Cavalieri, Alice Zeppilli and Lucien Muratore; February 17, Fevrier's "Monna Vanna," with Mary Garden, Lucien Muratore and Vanni Marcoux; February 24, Charpentier's "Louise," with Mary Garden, Louise Berat, Charles Dalmorès and Dufranne.

Subscribers to last season's series by the Chicago company and regular Metropolitan subscribers have been given the privilege of renewing their subscriptions before the opening of the sale to the general public.

Extra New York Matinees for Chicago Company with Ruffo

In addition to the four performances to be given at the Metropolitan Opera House by the Chicago-Philadelphia company, as announced above, the Campanini organization will also be heard in two performances at the Manhattan Opera House, New York, on the afternoons of February 17 and 24. On the same dates evening performances will be given by the Chicago company at the Metropolitan. Titta Ruffo, the famous Italian baritone, will appear in both matinees. The operas scheduled are "Rigoletto" and the new "Cristoforo Colombo," by Franchetti. By the Metropolitan-Hammerstein agreement the Manhattan Opera House is not supposed to be used for grand opera, but permission for these two performances is understood to have been granted by both sides.

Paul Althouse Effective "Walther" in Brooklyn "Tannhäuser"

"Tannhäuser" was heard at the Brooklyn Academy of Music on December 30, when a highly competent cast of the Metropolitan Opera Company attracted an audience of exceptional size and gave a performance that was up to the usual high standard. Jacques Urlus, in the title rôle, showed marked power in his intensely dramatic scenes. Johanna Galski was Elizabeth, a rôle to which she gave magnificent interpretation. Mme. Fremstad was an excellent Venus. Paul Althouse as Walther showed considerable vocal resources and fine quality, and Hermann Weil as Wolfram was entirely effective. The rôle of Landgrave was taken by Carl Braun; Biterolf, by Carl Schlegel; Heinrich, by Bayer; Reinmar, by Ruysdael, and the shepherdess by Vera Curtis. Alfred Hertz conducted inspiringly. G. C. T.

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"PARSIFAL" SUNG IN SIX EUROPEAN CITIES AS COPYRIGHT EXPIRES

New Year's Day Productions of Wagner's Festival Drama in Berlin, Paris, Rome, Bologna, Madrid and Barcelona—Berlin Production a Decisive Success Despite Some Scenic and Individual Shortcomings—Brilliant Paris Gathering Displays Enthusiasm over the Work

WAGNER'S sacred festival drama, "Parsifal," upon which the Bayreuth copyright expired at midnight of December 31, 1913, was produced for the first time in Berlin, Paris, Rome, Bologna, Madrid and Barcelona on New Year's Day. There was also a performance in New York on the same day, but this city has had several performances each year ever since Heinrich Conried first produced it at the Metropolitan Opera House on December 24, 1903. The fact that there was no copyright agreement between Germany and the United States made possible its production here despite the disapproval of the Wagnerians of Europe.

According to reports cabled to the press of New York, European music-lovers took advantage of the first opportunity to hear "Parsifal" in their home cities in large numbers in each case. The opera houses of both Rome and Bologna in Italy were thronged and the audiences sat interestedly through the six hours of the performance, with intermissions for supper. Milan, too, hears the work early in January. The opera is to be staged for the first time in London at Covent Garden on February 2.

The Berlin Performance

The first Berlin performance of "Parsifal," which had been awaited with breathless interest, took place at the Deutsches Opernhaus at Charlottenburg, and, according to a cable dispatch to the New York *Staats-Zeitung*, was a "tremendous success."

"The orchestra, under the direction of Conductor Möricke, performed excellently, on the whole," continues the *Staats-Zeitung*, "although in spots more sincere spirit could have been wished for."

"Mme. Melanie Kurt was dramatically intense and sang smoothly as Kundry, although she lacked much charm of personality. The young Danish tenor, Hansson, who sang Parsifal, doubtless showed much talent, but at present he is not wholly satisfactory. Robert Blass was indifferent as Gurnemanz. The interpreter of the rôle of Amfortas became sick on the day of the performance and was forced to be replaced by a substitute, who fulfilled his task commendably. The Flower Maidens had fresh voices and were poetically costumed. The men's chorus was hardly satisfactory, but the boys' voices were wonderful, and highly effective."

"The costumes and scenery were vastly different from those at Bayreuth. The transformation scene was left out altogether, which was deplorable. The first stage setting was hard, stiff and narrow. The magic garden made a beautiful stage effect, although the Flower field was set in the Secession period of art, and decidedly missed fire."

"The general impression, however, was decidedly impressive, and the house was sold out unto the remotest corner."

Paris Audience Enthusiastic

For the performance in Paris, the Opéra was crowded to its utmost capacity with a brilliant social and artistic gathering.

"The masterpiece of Wagner was splendidly mounted, the scenery being in accordance with Wagnerian tradition," says a Paris cable to the New York *Times*, "but the temple scene gained in beauty over that at Bayreuth owing to the size of the stage."

"The Kundry was Mme. Bréval, the Parsifal M. Franz, the Gurnemanz M. Delmas and the Amfortas M. Lestelly. Perhaps Mme. Bréval's voice was slightly worn for her part, though her personal appearance and histrionic powers were admirable. M. Delmas was an ideal Gurnemanz and sang beautifully. M. Franz is, unfortunately, physically unfit for the part of Parsifal, but his singing and interpretation were scholarly and effective."

"The chorus, both in the temple scene and that of the magic garden, evidenced careful training. The orchestra, ably directed by M. Messager, gave an intelligent first performance."

"The opera lost none of its beauty and

impressiveness by translation into French. The performance commenced at 6 P. M. and finished at midnight. There was an hour's break between 8 and 9.

"There was great enthusiasm at the end of each act and an ovation at the finish."

Kaiser Hears "Parsifal" at Berlin Royal Opera

BERLIN, Jan. 6.—Wagner's "Parsifal" was given at the Royal Opera last night in the presence of the Kaiser and Kaiserin. This was the second Berlin performance of the work, the first having taken place on New Year's Day at the Charlottenburg Opera.

Bayreuth precedents were followed in the Royal Opera production, but the work was staged much more magnificently. A remarkable effect was produced by building over the proscenium boxes to constitute part of the Grail Temple scene. The scene of the lifting of the Grail was profoundly impressive. The decorations of Klingsor's magic garden were over-elaborate.

The audience followed the work through the five hours of its performance in silent reverence, and an attempt at applause at the end was promptly hissed down. The orchestra, conducted by Leo Blech, played in a way that closely approached perfection. Vocally the performance was generally good. There were impressive moments in the impersonation of Kundry by Mme. Lefler, but her interpretation was hardly the equal of that of Mme. Kurt at the Deutsches Opera at Charlottenburg. Paul Knüpfer was a magnificent Gurnemanz both in voice and action. Kirschhoff was not a sympathetic Parsifal vocally, but he acted acceptably. The Amfortas of Jan Forsell had power and impressiveness. The flower maidens and the men's chorus acquitted themselves with high credit.

The Kaiserin, who at first had objected to attending because of religious scruples which the Kaiser overcame, seemed to be deeply moved by the performance. The Crown Prince and Princess were also in the audience. The Kaiser congratulated the management for the excellent way in which the drama was staged.

There is keen rivalry between the Deutsches Opera and the Royal Opera, the latter adhering closely to Bayreuth traditions and the former departing from them in many respects.

KUNWALD CONCERT DENOTES PROGRESS

Familiar Program Gives Chance to Appraise Cincinnati's Orchestra

CINCINNATI, O., Jan. 3.—Had Dr. Ernst Kunwald deliberately arranged a program which should measure the progress of the Cincinnati Symphony Orchestra he could not have succeeded better than he did with the offerings of the past week, played Friday afternoon and Saturday evening at Emery Auditorium.

With one exception, the Bruckner Symphony in D Minor, every number on the program had been played many times by the Cincinnati organization, and in consequence was thoroughly familiar to the public. These were the Vorspiel to "Lohengrin," Debussy's Prelude, "L'Après Midi d'un Faune," and the Overture to Smetana's "Bartered Bride." So unmistakably did the audience realize the excellence of the performance that it showered Dr. Kunwald and the orchestra with applause so long and insistent that the conductor was compelled to return to the stage again and again and to insist upon the men rising several times to receive their share of the plaudits. The Debussy Prelude was perhaps the distinct achievement of the concert.

The soloist of the series was Franz Egenieff, the German baritone, who made

a pleasing impression. Mr. Egenieff has many points to commend him, a voice of good quality and nice proportions, an agreeable style of singing and an excellent enunciation. His arias were "O Du Mein Holder Abend Stern" and "Blick dich Umher," and an aria from "The Masked Ball."

Another triumph for the Cincinnati Orchestra was the first Popular Concert of the season given at Music Hall last Sunday afternoon. The great structure was crowded from pit to dome—auditorium, balcony and gallery presenting a veritable sea of faces to the conductor as he walked upon the stage, while the applause which Dr. Kunwald and the orchestra received for their various numbers fairly made the rafters ring.

John Hoffmann, of the Cincinnati Conservatory of Music, was the soloist and was most cordially received. Mr. Hoffmann sang beautifully a sonnet of Petrarch by Liszt, orchestrated by Busoni, and three English songs, "I'll Sing Thee Songs of Araby," Clay; "I'm Wanting You, Jean," by George Leighton, of the Cincinnati Conservatory of Music, and "The Lark Now Leaves His Watery Nest," by Horatio Parker. As an encore Mr. Hoffmann sang "Mara," by Carrie Jacobs Bond.

A. K. H.

ONE NUMBER WINS THREE ENCORES FOR PITTSBURGH SINGER



Marie Stapleton Murray, Popular Pittsburgh Soprano

Marie Stapleton Murray, the Pittsburgh soprano, recently won great favor with concert goers in Indianapolis, Ind., on the occasion of her first appearance in that city, when Mrs. Murray sang in conjunction with the Indianapolis Orchestra. She created a most favorable impression with the "Ocean, Thou Mighty Monster" aria from Weber's "Oberon," giving it an interpretation which was marked by artistic feeling and dramatic effect.

At the end of the "Oberon" aria, the applause was so insistent that Mrs. Murray was compelled to sing again, her encore number being "Magical June" by Turvey. This was so well liked that she responded with Cadman's "Land of the Sky Blue Waters." Again the soprano was forced to give an encore, Woodman's "Birthday," making in all three encores following one number. Mrs. Murray was ably accompanied by Tull E. Brown.

Mrs. Arnold Volpe Offers Praiseworthy Program at Malkin School

Mrs. Marie Volpe, the talented wife of Arnold Volpe, conductor of the Volpe Symphony Orchestra, is the latest addition to the ranks of concert singers. She made her debut on January 3 at the Malkin Music School, where her teacher, Pietro Florida, is a member of the faculty. She makes her public debut at Aeolian Hall on January 15.

Her program on January 3 consisted of one group in Italian and two in German. Prominent among the German songs were Schubert's "Erlkönig," Schumann's "Frühlingsnacht" and Tschakowsky's "Glaub nicht dem schnellen Wort," all sung with clear enunciation and excellent artistic interpretation. Among others Mrs. Volpe offered one of her husband's compositions, "Unter blühenden Bäumen," which proved to be decidedly pleasing to the audience.

MME. ALDA'S SINGING ENJOYED IN ST. PAUL

Conductor Rothwell Pays Tribute to an Old Friend, Cornelius Dopfer

ST. PAUL, MINN., Jan. 2.—Gala in character was the fifth concert by the St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor, on New Year's Eve.

A colorful, modern symphony, that of Cornelius Dopfer, known as the "Rembrandt," furnished the principal orchestral offering. Mr. Rothwell's noticeably sympathetic treatment of this composition of his former associate and longtime friend of the Amsterdam Concert-Gebouw Orchestra gave to the performance a telling quality which found its fruition in the expressed pleasure of the audience.

An entr'acte, "Cornelius Dopfer and His Art," written by Mr. Rothwell, appeared as a supplementary appreciation, serving, also, to emphasize salient points in the character of the man and his work in relation to the modern trend of musical development.

Dukas's Introduction to Act III of the opera "Ariane et Barbe-Bleue," the novelty of the program, fell short as an effective concert number. Wagner's "Ride of the Valkyries" was satisfactory as an exposition of the results of thorough and painstaking drill but was too labored in effect to arouse general enthusiasm.

The applause following this number appeared forced and was of brief duration.

Mme. Frances Alda was resplendent as the assisting soloist. With a tone clear as a bell on a frosty night and evenly blended throughout its entire range, she voiced César Franck's "Panis Angelicus" with a simplicity of style and manner befitting the dignified character of the selection. Mme. Alda won her audience completely in this, her first number.

Puccini's "Un bel di" from "Madama Butterfly" was the singer's second programmed number. The same Italian composer's Minuet from the opera "Manon Lescaut," Woodman's "The Open Secret" and Frank LaForge's "Ecstasy" were added as encores.

Mr. LaForge played the piano accompaniments, assisting materially in the artistic presentation of the songs.

At the eighth popular concert by the orchestra, two numbers were of first importance, — Tschakowsky's Overture-Fantasia, "Romeo and Juliet" and Grieg's "Peer Gynt" Suite. A casual remark that the first of these was rather a long unbroken number brought out the response—"It was endless!" Beauty long drawn out was in this quarter without grateful appreciation, but it was a beautiful number to many others whose vigorous applause more than balanced a marked opposing apathetic attitude.

Francis Rosenthal, bass, assisted, singing an Aria from Verdi's "Don Carlos." Mr. Rosenthal's voice, barring an unfortunate tremolo, was deep, rich, warm; his style earnest, sincere and appropriately adapted to the requirements of his aria and the encore numbers that followed.

F. L. C. B.

Godowsky Plays at Opera Concert

Leopold Godowsky made his first New York appearance of the season last Sunday evening as soloist at the Metropolitan Opera concert. The eminent Polish pianist was heartily applauded by an audience that was not over-numerous for his playing of Tschakowsky's B Flat Minor Concerto and a Chopin group. Technically brilliant for the most part his playing left much to be desired from the poetic standpoint. It must be admitted, however, that in the concerto he was handicapped by a wretched orchestral accompaniment, and it is also to be remembered that Mr. Godowsky had landed but the day before after his passage from Europe.

The other soloists were Mme. Gadske, who sang the "Erlking" and "Ocean, Thou Mighty Monster" from "Oberon" with vocal brilliance and dramatic effect, and Putnam Griswold, who was in fine voice and delighted in Hans Sach's "Wahn" monologue and a group of English and Italian songs. Both singers responded to several encores.

The orchestra, under Mr. Rothmeyer, played the "Mignon" Overture and two Brahms "Hungarian Dances."

H. F. P.

"MANON" RE-INTRODUCED WITH FARRAR AND CARUSO

Massenet Opera a Brilliant New Year's Eve Attraction at the Metropolitan—The Holiday "Parsifal"—"Traviata," "Butterfly," "Gioconda" and Puccini's "Manon" the Other Attractions of the Week

MASSENET'S "Manon," deprived through Miss Farrar's illness of the coveted distinction of opening the Metropolitan's season last November, managed after all to obtain a hearing before the close of 1913. It was given for the first time of the Winter New Year's Eve, which is, in the estimation of some folk, an important night operatically as well as otherwise. A very considerable gathering heard the first simon-pure French opera of the season, and if the house was more than half depopulated before *Manon* lay down in the roadway to Havre to die it was because this gently saddening event did not take place until within less than half an hour of the opening of 1914. And yet "Manon" is not excessively long; it was the protracted intermissions which eked out the time to such a margin and narrowly caused the years to overlap on one and the same performance.

There are several other works of Massenet to which Metropolitan patrons will incline in preference to this one, but lovers of French opera have learned to accept even small favors in the spirit of devout gratitude and satisfaction. Apart from this consideration it is always a pleasure to witness Miss Farrar's interpretation of the title rôle which is and has always been one of her most picturesque achievements, while the idolators of Mr. Caruso are afforded a chance to behold him in a rôle that differs strikingly enough from the type to which he is adapted by nature, temperament and training. Many delight in the spectacle.

Last week's presentation was, at all events, about as good in its various departments as last year's. There were but two French singers of importance in the cast—Messrs. Gilly and Rothier—and without artists fully conversant with the various indefinable subtleties of Gallic style such an opera must always forfeit some intangible property of its essence. Wherefore French opera as given at the Metropolitan under present regulations must always be more or less in the nature of an artistic compromise.

Miss Farrar sang extremely well and was all the more enjoyable for her comparative vocal restraint. She was, as always, a perfect picture of winsomeness, resistless charm and daintiness as she sat with her handbox under the tree in the first act, coquetting archly with the roué, *Guillot*. She portrayed *Manon*'s rapid development to sophisticated womanhood with certainty and skill. But it was in the St. Sulpice scene that she rose to her loftiest stature. It would, indeed, have been a stony-hearted individual who could have resisted this *Manon*'s poignant, heart-breaking pleas for *Des Grieux*'s forgiveness and love. Miss Farrar put forth a degree of effort and energy in this scene that told upon her strength, for she was perceptibly

fatigued when she appeared before the curtain.

Caruso at a Disadvantage

Caruso is always placed at a disadvantage when embodying the rôle of *Des Grieux*. Musically the part is far removed from the style to which he is inured. Outwardly he lacks all suggestion

Year's Day. As the copyright of Wagner's *Grail* drama had expired the day before, the Metropolitan was for the first time constrained to share the glory of producing it along with numerous European houses. The performance itself was fully as good as had been the case when the Metropolitan lorded it over the foreign operatic establishments in solitary grandeur. Mr. Jörn and Mme. Fremstad repeated their admirable portrayals of *Parsifal* and *Kundry*; Mr. Goritz, who, for more than ten years, has never disappointed his hearers in the rôle, was the superbly savage *Klingsor*; Mr. Weil sang excellently as *Amfortas*, and Mr. Schlegel gave the mystical words of *Tituel* impressively.

The feature of novelty was the *Gurnemanz* of Carl Braun. That he would fill the part to fine purpose was a foregone conclusion. Vocally inspiring, he delivered the old knight's speeches with plenty of variety and emphasized the beneficent humanity of the character. At the hands of such an interpreter *Gurnemanz* is never dull, as some misguided individuals have affected to find him.

A certain degree of roughness marked the singing of the *Grail* Temple choruses in the first act, but the *Flower Maidens* sang enchantingly.

Now that "*Parsifal*" is no longer the exclusive property, in a sense, of the Metropolitan, it is to be hoped that the management will not allow it to fall behind the foreign productions as regards its scenic dress. That which it still wears has done yeoman service for a decade. And it looks it!

Hempel and Amato in "Traviata"

"*Traviata*" was revived on Thursday evening of last week. The particular virtues of the performance were confined to the *Violetta* of Mme. Hempel and the *Germet* of Mr. Amato. The soprano gave a brilliant rendering of "Ah! fors è lui." Better still, she was genuinely affecting in the garden scene, and again in the last act, which she acted with convincing pathos and sang with far more emotional depth than a mere florid singer is capable of. Mr. Amato gave "*Di Provenza il Mar*" nobly and was loudly applauded for it. Mr. Cristalli's *Alfredo* was better in the later scenes than in the earlier ones, though at no moment a very remarkable feat. The opera had the benefits of a new scenic mounting. The vexing question of proper costuming was disposed of through the expedient of attiring the characters as in "*Camille*"—that is, in the garb of 1830.

"*Madama Butterfly*" had a new *entr'acte* diversion last Saturday night, when New York's new mayor, John Purroy Mitchel, addressed the audience at the benefit for the Quarter Century Building Fund of Barnard College. Geraldine Farrar and her associates exercised such drawing power as to take in some \$12,000 for the fund. Semi-collegiate and semi-political atmosphere prevailed on this occasion, with Barnard girls in cap and gown acting as program sellers, and Dean Gildersleeve, of the college, introducing Mayor Mitchel.

So dynamic was the enthusiasm of this audience that the wave of applause hurled across the footlights actually left Miss Farrar breathless as she appeared for her many curtain calls and floral tributes. Her performance was ravishing in its varied beauties, while Messrs. Scotti, Martinelli and Toscanini made their usual contributions of high merit.

The Saturday matinee brought a repetition of "*La Gioconda*." An immense audience heard Caruso, Destinn and Ober in their accustomed rôles. Dinh Gilly sang *Barnaba* for the first time here and did his work admirably. Mr. Polacco was the conductor.

The Puccini "Manon"

Enrico Caruso was the *Des Grieux* according to Puccini last Monday evening, with *Manon Lescaut* once more the seductive Lucrezia Bori. The sedate Monday evening subscribers seemed to be more thrilled than usual by the famous tenor's impassioned appeal at the close of act three, while Miss Bori revealed new beauties in this rôle which first introduced her to Metropolitan hearers. Scotti and de Seguro again provided their amusing character studies, while Mr. Polacco conducted with his wonted discretion.

On Friday evening of last week took place the American première of Monte-

mezzi's "*L'Amore dei Tre Re*," which is reviewed in detail in another part of this issue.

SEATTLE HEARS "BETHLEHEM"

Rhys Herbert's Work a Holiday Offering—Other Christmas Music

SEATTLE, WASH., Dec. 27.—Rhys Herbert's "*Bethlehem*" was heard for the first time in Seattle during the holidays, receiving a creditable performance in the First Methodist Church by the choir under the direction of William H. Donley.

The "*Hallelujah Chorus*" from "*The Messiah*," sung by the combined choirs of the city's churches, under the direction of Judson W. Mather; Festyn Davies, tenor; Mme. La Barroque, soprano, and a large chorus of children, led by Helen Howarth Lemmel, were the musical features at the first municipal Christmas celebration, which was held in steady downpour of rain.

Eva Lacy, soprano; Romeyn Jansen, alto; Henry Price, tenor, and Frederick Graham, baritone, were the soloists in Plymouth Church on December 23, when "*The Messiah*" was given under the direction of Judson W. Mather.

YSAYE IN CHICAGO

Violinist's Playing of Mendelssohn Concerto Proves Thrilling

CHICAGO, Jan. 5.—Mendelssohn's Violin Concerto in E Minor is still so popular that at its conclusion last Sunday afternoon at Orchestra Hall, as played by that master violinist, Eugen Ysaye, there were more than half a dozen recalls. Giving his recital immediately following his trip from Minneapolis, Ysaye showed the strain of travel at first, but soon regained his usual poise and gave a highly artistic performance.

The Veracini Sonata in A Minor was followed by the Mendelssohn Concerto, in which the second movement was taken at a very slow tempo, but the brilliance and sparkle of the last movement carried the audience away. After two short pieces by Handel and Saint-Saëns the A Minor Concerto of Wieniawski completed the recital. Ysaye's Mazurka in B Minor, given as an encore, evoked much applause. Camille Decreus was the accompanist.

M. R.

Katharine Goodson, pianist, and Henriette Bach, violinist, gave a recital, January 5, at the residence of Mrs. Jacob H. Schiff, in Fifth avenue, New York.

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of *finesse* and aristocratic distinction and certainly his acting is never graced by these elements. Nor is Caruso's French a feast for the linguistic epicure. The "*Rêve*" aria was sung in the manner that delights the hearts of the majority of Carusomaniacs—that is, in a way considerably opposed to the proper fashion of delivering it, a fashion so ideally exemplified by Clément. The tenor was not, moreover, in his best voice on this evening.

Mr. Gilly contrives to extract much, if not all, of the humor of *Lescaut*, and Mr. Rothier is properly dignified as the elder *Des Grieux*.

Mr. Toscanini, unlike the singers, has the rare faculty of denationalizing himself at will, and his reading of this "delicately perfumed" score was instinct with elegance and grace. Only one detail seems to call for possible reproof—the exaggeration of the stage-coach whip effect in the orchestra during the opening act. It becomes cheap and operetta-like when brought out so vigorously.

The New Year's "Parsifal"

"*Parsifal*" had its second hearing of the season on the afternoon of New



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THIBAUD RETURNS AFTER TEN YEARS

Each Number of Violinist's New
York Program a Gem of
Poetic Interpretation

Jacques Thibaud, the eminent French violinist, after an absence of a decade, made his reappearance in New York on Monday afternoon, January 5, at Aeolian Hall, before an audience which ceased acclaiming his art only when the lights in the hall were turned off. The program consisted of Lalo's "Symphonie Espagnole," Bach's Chaconne, Chausson's "Poème" and Saint-Saëns's "Havanaise" and Rondo Capriccioso.

The making of such a program as this, especially for a first New York appearance, was a daring experiment. All of the works presented were long and serious unless one except the two numbers by Saint-Saëns, and made no concession whatever to the well-known desire of concert audiences for mere fiddle trickery. That Mr. Thibaud not only held his audience but proceeded from triumph to triumph with such a program is a compliment to the culture of the audience and the art of the performer alike.

Mr. Thibaud is an artist of individuality. He plays neither like a Hungarian violinist nor like a German violinist. French though he is, one cannot call his art French, for it is more than national—it is eclectic, universal. Mr. Thibaud seems to have absorbed from all schools that which is best and seems able to subordinate these different styles to his own artistic individuality. His tone is at all times good, though never exceptionally big, and in certain movements yesterday, such as the second of the Lalo "Symphonie" and the Chausson "Poème," was wonderfully beautiful. His technique is beyond criticism, both in regard to his left hand and his bow arm; in fact, some of his technical feats were little short of astonishing.

The Lalo "Symphonie Espagnole" is not a work to be presented with only

piano accompaniment nor is it a work with which to open a program, but Mr. Thibaud played it in such a manner as to gain absolute control of his audience. Following it came the Bach Chaconne, the performance of which must long remain in the memory of violinists present as one of the most remarkable performances of the work in New York in several years. All of the breadth and nobility of the work were retained, but it was enlivened by a poetic fancy and an artistic spirit which are too rare in its performance.

In some respects the Chausson "Poème," a most ambitious work, marked the highest artistic point in the program. The tremendous difficulties of the work were easily overcome. The composition was played *con amore*, with sustained emotional power and a firm grasp of the musical content.

The two Saint-Saëns numbers were played with virtuosity and aroused great enthusiasm. Indeed, Mr. Thibaud was recalled from five to ten times after each number and, at the close, was recalled so many times that he was compelled to add three numbers. Even then the audience left only when the auditorium was darkened. The accompanist, Maurice Lafarge, was in complete accord with Mr. Thibaud and aided materially in his success.

A. L. J.

Comments of other New York critics:

• He has, indeed, gained in artistic maturity; his temperament still is more poetic and gracious than impassioned or impetuous. His playing is truly serious and sincere, without affectation or the display of a mere virtuoso, and there are warmth and spontaneity in it. Elegance and refinement are clearly among his essential characteristics.—Mr. Aldrich in *The Times*.

There is no doubt that a new and sweet violin tone has found its way straight to the heart of the public.—Mr. Halpern in *Staats-Zeitung*.

Ten years have not been lost upon Mr. Thibaud. He is still characteristically a French player. Elegance and grace continue to predominate in his performance; but he has gained in repose, in dignity and in understanding.—Mr. Henderson in *The Sun*.

His playing displayed the same features that had stamped his art on his previous appearance, namely, serious musicianship and a strong leaning toward sentiment in his interpretations.—*The Herald*.

ST. LOUIS PLANS EXPANSION

More Tours for Zach Orchestra and Big Chorus Being Projected

St. Louis, January 5.—The St. Louis Symphony Orchestra has returned from the first extended concert tour of the present season through Illinois and Iowa. The orchestra received what has been called a "continuous triumph" and so keen was the demand for return engagements that on Friday last Manager Arthur J. Gaines telegraphed that arrangements had practically been completed for another tour similar to that of last week. The most important concert was given in Peoria with the local choral society. The orchestra fairly outdid itself under the leadership of the head of the Peoria Choral Club, Marion Green, the Chicago baritone, who made the tour with the orchestra, scored heavily. His work was of a most satisfactory character throughout.

Plans are now on foot in St. Louis to enable the Symphony Orchestra to make several extended trips prior to the close of the present season. It is understood that a number of places in the Southwest and particularly in Texas, where the orchestra appeared in the previous season, would be glad to complete arrangements for appearances.

Editorially and every other way are the inaugurators of the movement for a St. Louis choral society pushing their program of its creation. Sufficient encouragement has been received from well-known musical people to justify the belief that the organization would receive wide support. The forthcoming St. Louis Pageant next May will give an opportunity for considerable massed singing.

In the return of George Vieh, head of the music department of Smith College, Northampton, Mass., to St. Louis for a single appearance with the local Symphony Orchestra, St. Louis really came "into its own," as twenty years ago Mr. Vieh was one of the best known of the pianists in this section. He was much entertained by his numerous friends while here.

H. W. C.

A new violin concerto by the Finnish composer, Melartin, was recently introduced in Helsingfors.

BOSTON OPERA AUDIENCES HEAR NEW SINGERS IN OLD ROLES

Giorgini and Ancona Make "Rigoletto" Debuts, with Tetrzzini as the "Gilda"—Maggie Teyte an Ideal "Mimi"—Evelyn Scotney Carries Away the Honors of "Tales of Hoffmann"

Bureau of Musical America,
No. 120 Boylston Street,
Boston, January 4, 1914.

NEW interpretations of familiar rôles were the features of the last week at the Boston Opera. Thus Aristodemo Giorgini made his Boston debut on Monday night, December 29, as the Duke in "Rigoletto," and Mme. Tetrzzini, who had the largest audience that she has assembled this season, sang as Gilda for the first time here. There was a roar of laughter in the abduction scene of the second act, as the not fragile prima donna disappeared up the stairs of her father's house and a dummy figure was hustled down these stairs a moment later and spirited off by stalwart individuals. In this performance Mario Ancona was heard for the first time as *Rigoletto*.

Mr. Giorgini made, on the whole, a favorable impression. At the beginning of the performance he was suffering from nervousness to such an extent that he could hardly be heard, and it was not until the romance of Act III that he began to do himself justice. From then on he sang excellently. Mr. Ancona was in good voice, and his singing of his part left little to be desired. It is a rather unusual pleasure to hear a baritone who does not have to rely exclusively upon "individuality," a special conception of a rôle usually including sensational features, to cover vocal deficiencies. Mr. Ancona was a vocally admirable *Rigoletto* and as *Marcel* on Saturday afternoon, when Miss Teyte was the *Mimi* he was a joy to behold.

If Mme. Tetrzzini is tiring of her familiar rôles the public is also tiring of them. Unless she is soon heard in new rôles it is probable that, so far as Boston, at least, is concerned, there will not be any considerable public for her. She was not in the best of vocal condition as *Gilda*.

Newcomers in "Hoffmann"

On Wednesday night "The Tales of Hoffmann" was given for the first time in Boston this season with the remarkable settings of Josef Urban. The cast was almost new, with the exception of Mme. Edvina, retained from last season, who carried off the honors of the performance. In place of Mr. Clément as *Hoffmann* Mr. Laffitte took the part; in the place of Mr. Marcoux as *Lindorf*, *Coppelius*, *Dappertutto*, *Miracle*, there was Mr. Danges. For the leading women's parts there were Evelyn Scotney, as *Olympia*, and Elizabeth Amsden as *Giulietta*.

Miss Scotney sang her music in a clean-cut and generally capable manner, although, owing doubtless to the height of Mr. Urban's stage within a stage in this act, she could not hear the orchestra distinctly enough to keep always true to pitch. But her business was well done, fresh and amusing. Miss Amsden was a sumptuous and alluring figure, believably such a woman as might stir the passions of *Hoffmann's* young manhood. Interpretatively she has shown an advance since last season, although her upper tones continue to have a knife-like edge. Mme. Edvina sang adorably, and was in every way a charming and characteristic *Antonia*. She no longer sang to the audience in the scene with *Hoffmann* at the harpsichord. She sang to her lover, and for him alone. She retained the note of simplicity and maidenliness in a delightful manner throughout this scene. Mr. Laffitte was, as usual, a capable singer and Mr. Danges did all that he could with his three rôles.

Mme. Edvina took the part of *Butterfly* for the first time on any stage on Friday evening, January 2. Owing to Mr. Caplet's strenuous rehearsing of "Die Meistersinger," to be mounted for the first time by the Boston Opera Company in the last week of this month, there had been given no opportunity for an orchestral rehearsal. The performance as a whole dragged. And Mr. Tanlongo, the *Pinkerton*, was wholly inadequate to his task. He hampered his companion on the stage in the first act, but under the circumstances she sang very well. I have before this remarked upon Mme. Edvina's unusual musicianship and skill in the use of her voice. In

song, her *Butterfly* was always interesting. Historically there will be more to say of her when she has further assimilated the rôle and when she appears with better support. Ramon Blanchart was the *Sharpless*.

Miss Teyte a Wonderful "Mimi"

But the performance of the week was that of "La Bohème," with Miss Teyte as *Mimi*; Marguerite Beritza, as *Musetta*; Leon Laffitte, as *Rodolfo*; Mario Ancona, as *Marcello*, and Luigi Tavecchia as *Alcindoro* and *Benoit*.

At last, in Miss Teyte, there is a *Mimi* who is an ideal embodiment of Henri Murger's working-girl and of the exquisite music of Puccini's score. A *Mimi* who was not a designing coquette in the opening scene but a grisette of a period now past, a simple, rather shallow-brained, potentially sensuous creature who was first confused and rather alarmed by *Rodolfo's* advances, and then a simple girl whose one thought and devotion was her crazy poet. Miss Teyte sang the long-lined music with supreme artistry and appreciation of its character, which is the antipodes of the music by Debussy and other ultra-moderns whom she is constantly interpreting. In the second act *Mimi* effaced herself in favor of the gay and glorious *Musetta*, but she was felt every moment of the time and she gave balance to the scene. Then in the third act the tone of tragedy was sounded with exceptional simplicity, and it is probable that the last act has never been more pathetically represented in this city. The entire impersonation was so logical, so admirably thought out by one capable of thinking for herself that it must go down in history as one of the great characterizations that have been seen by the present generation of opera-goers.

An admirable foil was Mme. Beritza's *Musetta*, a charming figure on the stage, a *Musetta* who did not over-act or dull the pleasure of a delicious episode in the opera by vulgar play to the gallery. Mme. Beritza's voice, partly owing, no doubt, to nervousness, was not under such control as Miss Teyte's, but the voice is of pleasing quality, and is so intelligently employed, that the music had an appeal that it had long lost to many of us.

Mr. Laffitte was seen at his best. He sang with beauty and brilliancy of tone, and warmly, romantically. His entire conception of the rôle was unusually convincing. Mr. Martones made the most of his passages. The song of the coat in the last act was of course the occasion for applause. The song could be better omitted in the interests of dramatic justice, but it was well sung.

The performance of "Aida" at popular prices was graced by the presence of Marguerita d'Alvarez as *Amneris*. Her impersonation has already been praised in these columns. Giuseppe Oppezzo has a good voice, and he sang in a heroic manner.

OLIN DOWNES.

SEGUROLA AS SALZBURG STAR

Basso to Sing "Don Giovanni" Rôle in Mozart Festival

Andres de Seguro, the popular basso of the Metropolitan Opera Company, has been engaged to sing the part of *Le-porello* in Mozart's "Don Giovanni" in Salzburg on August 13, 15 and 17, in inauguration of the Mozartium. Other members of the company will be Lilli Lehman, Johanna Gadske, Geraldine Farrar and John McCormack.

Mr. de Seguro sang the Mozart rôle in the same city in 1909, at which time the Emperor Franz Josef of Austria remarked to him: "If I am still alive, I promise to be at your next performance here."

A new rôle for Mr. de Seguro this season at the Metropolitan will be one of the parts in Victor Herbert's "Madeleine."



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Andres de Seguro

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Jules Falk, the violinist, has been engaged to play at a concert to be given by Titta Ruffo in Detroit on January 16.

Amanda Rothholz, formerly superintendent of music of Egg Harbor, N. J., public schools, and a graduate of the University of Pennsylvania, has been made supervisor of music of Ventnor, N. J., public schools.

E. Eleanor Patterson, a New York contralto, appeared recently with considerable success in a concert in Yonkers and has been engaged to sing in the Bronx on January 16 at one of the public school concerts.

The Mollenhauer Trio, violinists, consisting of father, son and grandson, gave a concert at the Normal School Hall in La Crosse, Wis., on December 24. Their musical offerings bore the stamp of intelligence and artistic sincerity.

Genevieve Finlay-Stewart, dramatic contralto, formerly with the Chicago Grand Opera Company, was the singer on January 4 at the Sunday evening concert at the Vanderbilt Hotel, New York. The Della Robbia room, where the concert was held, was crowded.

The Paderewski concert at Colorado Springs, following the one of New Year's at Denver, was patronized largely by Pueblo music lovers. The Schwinger School of Music, under the direction of Francis Schwinger, ran a large excursion for the fifty-mile run.

Walter Golde, the New York pianist, who assisted Grace Breen, soprano, in her debut at Aeolian Hall, last fall, has been engaged as accompanist for Ethel Jackson, the original "Merry Widow," who begins her vaudeville tour at the Orpheum Theater, Brooklyn, N. Y., the week beginning January 12.

Malcolm G. Humphreys has received the appointment of organist at the First Baptist Church of Middletown, Conn. Mr. Humphreys is a pupil of Frank Treat Southwick, and has officiated during the last year at St. Paul's Episcopal Church in Southington. His place in St. Paul's will be taken by Laurence Southwick.

At the concert of the MacDowell Club, given in Copley Hall, Boston, December 31, Edith Castle, contralto, accompanied at the piano by Harris S. Shaw, sang most artistically the aria from "L'Enfant Prodiges," Debussy; "Le Mariage des Roses," Franck; "Le Neige," Bemberg, and "The Danza," by Chadwick.

Robert F. Coe, basso, recently gave a meritorious recital in Pueblo, Col., assisted by Mrs. Roger Wheldon, pianist; John C. Kendel, violinist, and Pearl Osborne. Piano and vocal pupils of Alice Given gave a recital in the same town on December 29. Ruth Sweeney, of Pueblo, has been chosen superintendent of public school music at Colorado City.

The Colorado Springs Musical Club gave one of the most enjoyable concerts of the present season on December 28, and it was listened to by an enthusiastic audience which packed the Princess Theater. Schubert's "Marche Militaire," the Overture to Wagner's "Die Meistersinger"; "Hajnalka," a Hungarian folk dance by Roberts, and Dvorak's "Humoresque" especially pleased.

On the occasion of the twenty-fifth anniversary of the foundation of the parish of St. Josephat Catholic church, Milwaukee, January 4, Agnes Nering, soprano of the Chicago Grand Opera Company, was soloist. Others who took part in the silver jubilee were Louis La Valle, baritone; De Bona, harpist, and Bach's Symphony Orchestra. A musicale by the St. Cecilia choir of St. Josephat's church was also given.

The cantata, "Christmas Night," was creditably given by the entire choir in the Church of Advent, Birmingham, Ala., on December 28. The soloists were Oliver Chalifoux, violinist; Mrs. Stephenson, soprano; Mme. Marie Kern

Mullin, contralto; Mr. Bate, tenor; Wyatt Heflin, basso. Mr. Grambs, organist, directed. Mrs. Truman H. Aldrich, Jr., has returned to Birmingham for the Winter, after successful appearances in Chicago.

The Malden, Mass., Festival Chorus, assisted by members from the Oratorio Society of Salem, with the accompaniment of the Boston City Orchestra and organ, gave a creditable interpretation of the "Messiah" in the First Congregational Church, in Malden, on December 28. Mrs. Edith Cary Page, soprano; Mrs. Bertha C. Potter, alto; Norman Arnold, tenor, and Albert Edmund Brown, basso, were the soloists. Howard C. Davis conducted.

The plaza about the Borough Hall, Brooklyn, on New Year's Eve was thronged by about 10,000 people, on the occasion of a concert given under the auspices of the Brooklyn Daily Eagle. Phoebe Crosby, the Century Opera Company soprano, sang on a platform at the top of the hall steps, Leo Helzel, tenor from the Royal Opera, Berlin, was heard, and the Arion Society, led by Arthur Claassen, also generously contributed.

Gertrude Marshall, first violinist of the American String Quartet, accompanied by Ethel Damon Clark, gave an interesting reading from the works of Sarasate, Lalo and Wieniawski in Boston recently. Others who appeared on the program were Dorothy Bassett, soprano; Pemberton Whitney, pianist; Mrs. Willis Glenn Parmelee, violinist; Mrs. Georgia Pray Lasselle, cellist; Mrs. Minnie Little Longley, pianist, and Persis Cox, accompanist.

The Heidelberg Choral Society, of York, Pa., gave a meritorious interpretation of the original version of J. Lincoln Hall's "Star of Bethlehem," under the direction of M. B. Gibson, on December 30, before a large audience. The soloists were Ruby Albright, soprano; Gertrude Free, contralto; Alfred T. Scarborough, tenor, and Harry E. Augenbaugh, baritone. Catherine Gotwalt was organist and Mrs. J. Edward Ramer, pianist. The chorus was assisted by Hipple's Orchestra, C. B. Hipple, leader.

The Arion Musical Club of Milwaukee abandoned the custom of presenting an oratorio in public during the holiday season and instead gave a complimentary performance to members and friends. The performance was arranged for educational purposes, the club's own soloists appearing. They were Mrs. Maxwell Hughes, soprano; Arthur Brindley and Evan Roberts, tenors; Clara Louis and Jessie Leigh, altos, and Conductor Daniel Protheroe, baritone. Charles W. Dodge, as usual, was at the piano.

Henry Lukens gave a musicale in his Philadelphia studio December 29, at which the program was presented by Mrs. Logan Feland, soprano; Dr. S. H. Lipschutz, baritone; Mrs. W. H. Greene and Zipporah Rosenberg, sopranos. Mrs. Feland and Dr. Lipschutz sang the second act of "Thais." Mrs. Greene was heard in a group of French songs, and Miss Rosenberg gave a group of English songs and two new songs by Felix Weingartner, the second of which, "Lied der Walküre," made a strong impression.

At the special Christmas service of the Church of the Covenant, Washington, D. C., the cantata of "The Holy Infant," by Frederick F. Bullard, was presented by the choir under the direction of Sydney Lloyd Wrightson, as was also "The Message of the Star," by R. Huntington Woodman. Harvey Murray presided at the organ and offered some excellent solos. Under the direction of Mrs. Frank Byram, the sacred cantata, "Holy Night," by E. L. Ashford, was given during the Christmas season in a creditable manner.

Mme. Genevra Johnstone Bishop, Hazel Raymond, Magnus Schutz and Herbert Kirschner appeared in an artistic program at Racine, Wis., recently. Mme.

Bishop, a soprano soloist in oratorio and concert work, was well received. Miss Raymond pleased in a number of piano solos and contributed satisfactory accompaniments to the other soloists. Miss Raymond is of the faculty of Sherwood School of Music, Chicago. Mr. Schutz, basso, was heard to advantage, and Herbert Kirschner, a local violinist, was given well earned applause.

Fritz K. G. Weber, a director of the Arion Singing Society of Bridgeport and several German singing societies in New Haven, Seymour and New Britain, Conn., succeeded Sarah E. Lee as organist and choir-master of St. Patrick's R. C. Church of Bridgeport on February 4. Miss Lee's resignation was due to the increasing demands on her time by a piano company of which she is treasurer. Mr. Weber was for ten years organist and choir-master of St. Joseph's R. C. Church of Bridgeport. Mr. Weber's successor at St. Joseph's has not yet been selected.

Julia Claussen, the Swedish mezzo-soprano, who in the last two seasons has won a conspicuous place among the first-rate artists of the Chicago Grand Opera Company, has decided to make Chicago her home and will prove a valuable addition to that city's musical colony. She is one of the most gifted of the mezzo-soprano contingent of the company, and not only in opera has she made a distinguished success, but also in several concert appearances. Dramatic force, keen musical intelligence, artistic insight and brilliant vocal accomplishments are among the most salient points of her artistic make-up.

An interesting students' recital was given at the European Conservatory of Music in Baltimore, December 22. A program comprising numbers for piano, violin and voice was offered by students under Professor Zech, Clifton Davis and the director, J. Henri Weinrich. Those taking part were Conrad Gebelin, Ruth Amos, Leon Edelson, Hennie Morris, Florence Michelson, Barbara Zerhusen, Mildred Jenkins, Pearl Riebel, Julia Eiermann, Charlotte E. and Mary M. Storck, Viola Geisz, Maud M. Schafer, Ruth Ertel, John Schreiber, William S. Chenoweth and Sadie London.

A fine vocal recital was given by students of Harry Montandon Smith at his studio in Baltimore on December 29. The soloists and their offerings were: E. K. Langhammer, soprano, "Bohème" aria; Mabel E. Spence, soprano, "Guide Me to the Light"; E. F. Hahn, mezzo-soprano, Buck's "Sunset"; R. Hood Gates, basso, "The Pauper's Drive"; A. Douglas McComas, tenor, "A Window in Spain"; John Farley, baritone, "Soldier, What of the Night?" There were also quartet numbers. The work of the students showed the result of excellent training. Mr. Smith is choir director of the First Presbyterian Church.

During the recent visit of Mary Helen Howe to Washington, D. C., a musicale was given in her honor by her mother, Mrs. Franklin T. Howe at which Miss Howe was heard in several brilliant operatic numbers, while her songs were offered with delicacy and style. Louis A. Potter assisted ably as accompanist and piano soloist. Franklin Jackson also offered piano numbers that displayed both power and excellent interpretation. Rev. J. Glushak offered vocal selections from the oratorios, being accompanied by Dr. L. Glushak. Miss Howe has returned to Gainesville, Ga., to resume her post as vocal instructor of the Brenau Conservatory.

Coldwater, Mich., boasts of a choir which need fear no comparison with those possessed by cities of much larger proportions. Numbering thirty voices in all, the musical standard is surprisingly high and the offering of Dudley Buck's "The Coming of the King" was one of the most enjoyable of Coldwater's Christmas celebrations. Preceding the interpretation of the cantata, the organist of St. Mark's Church, Charles A. R. Stone, played a special Christmas program. An attractive number was A. Walter Kramer's "Chant Nègre." Coldwater's musical advancement is faithfully reflected in its High School curriculum, which offers music as an elective each year.

It is a noteworthy fact that viola players derive valuable technical experience from their work with symphony orchestras. Akibo Gusman, who has played under Walter Damrosch's baton and more recently with Manuel Klein, is one to whom this experience has proven of practical value. It was while he played under Klein in the "Hop-o-My-Thumb" orchestra that the popular op-

eretta composer was called away to direct the Hippodrome forces. Mr. Gusman took up the baton at a moment's notice and made a distinctly favorable impression. He is still conducting "Hop-o-My-Thumb" but will rejoin the New York Symphony Orchestra as soon as the spectacular production leaves this city.

An admirable performance of the "Messiah" was given in the First Church, Oberlin, Mo., by the Oberlin Musical Union at the close of the college term. Dr. George Whitfield Andrews was the director, and Prof. Wm. K. Breckenridge the organist. Three of the soloists were from Chicago, Mary Ann Kaufmann, soprano; John B. Miller, tenor, and William Beard, basso. The contralto was Mrs. Thayer-Burnham, of Syracuse, N. Y. The singing of the chorus was especially noteworthy for its absolute precision of attack and enthusiastic spirit. The Union is preparing two choral works for the May Festival—Bruch's "Odysseus" and "The Children's Crusade" by Pierné. The Chicago Symphony Orchestra will furnish the accompaniment.

A rather unusual concert was given recently in Washington, D. C., at the Israel Synagogue, known as the "grand Thanukah service," at which the greater part of the program was sung in Hebrew—the compositions of Rev. J. Glushak and Lewandowsky. There were two Handel numbers, "Oh, never bow we down," sung by Rev. J. Glushak, and "The Lord Worketh Wonders," sung by Mr. Glushak. The assisting artist was Mme. Marie Von Unschuld, pianist, who played the B Minor Scherzo, Chopin, and "Faust" Valse Paraphrase, Gounod-Liszt. The choir, under the direction of Mr. Glushak, showed excellent training. It was supported by a small orchestra with Dr. L. Glushak at the piano. An unexpected feature was the playing of Madelaine Von Unschuld-Lazard, five years old, who gave a creditable performance of the Mozart minuet.

MUSICIANS' CLUB EVENTS

Boom in Membership—Board of Governors Holds Meeting

This week's events at the Musicians' Club of New York included a piano lecture recital by Frank Howard Warner on "Tone Pictures—Ancient and Modern."

The entire board of governors of the club was invited to the home of the president, Walter Damrosch, last Friday afternoon, and nearly all of the thirty were present. The affairs of the club were thoroughly discussed and elaborate plans made for the future.

On January 4 a New Year "Get Together" meeting was held and several hundred of the members were present, everybody enjoying the impromptu program and especially the fraternal spirit that seemed to be manifest everywhere.

Over a hundred new members are waiting the favorable action of the board of governors, which will hold its regular monthly meeting next Monday night, January 12. An effort is being made to have each one of the present eight hundred members to secure one new member before the meeting of the board next week. Several have sent in two, three and some four new names.

Noted Artists Heard at Mr. Bagby's 209th Musical Morning

An audience which packed the large ballroom of the Waldorf-Astoria Hotel, New York, listened to Mr. Bagby's 209th Musical Morning on January 5. A program of marked quality was interpreted by such artists as Johanna Gadske, Louise Edvina, Ada Sassoli, Jean Gerardy, and Dr. William C. Carl. Great applause greeted the artists. The program closed with the Bach-Gounod "Ave Maria," sung by Mme. Gadske, supported by Miss Sassoli, Mr. Gerardy, and Dr. Carl.

David and Clara Mannes to Appear in Philadelphia's Little Theater

The mid-Winter tour of David and Clara Mannes, in their sonata recitals for violin and piano, will begin in Ypsilanti, Mich., on January 15. The itinerary includes Grand Rapids, Detroit, Kenosha, Northfield, Minneapolis, Duluth, Chicago, St. Louis, Dayton and Buffalo. After this tour Mr. and Mrs. Mannes will give a series of three concerts in Washington, Baltimore and Philadelphia. In the last named city the recitals will be given in the Little Theater. Mr. and Mrs. Mannes will enjoy the distinction of being the first musical attraction to appear in this perfect little playhouse.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Anderton, Margaret.—Brooklyn, N. Y., Jan. 13, 20; White Plains, N. Y., Jan. 24; Brooklyn, Jan. 27; New York and Brooklyn, Feb. 3-10.

Antosch, Albin.—Newark, N. J., Jan. 20; Hackensack, N. J., Jan. 24.

Aschenfelder, Louis.—(On tour with Mme. Fritz Scheff), Majestic Theatre, Milwaukee, week of Jan. 11; Orpheum, Kansas City, week of Jan. 18.

Barrère, George.—Oxford, O., Jan. 12; New York, Jan. 17 (Carnegie Hall); Lawrenceville, N. J., Jan. 17; New York, Jan. 19; Brooklyn, Jan. 24; New York, Jan. 25; Yonkers, N. Y., Jan. 27; New York, Feb. 2; Middlebury, Conn., Feb. 6; Aeolian Hall, New York, Feb. 10; Bridgeport, Conn., Feb. 11; Stamford, Conn., Feb. 11; New York, Feb. 16; New York, Feb. 19; Pittsfield, Mass., Mar. 2.

Beddoe, Mabel.—Swarthmore, Pa., Jan. 24.

Brandegee, Hildegard.—Winchester, Mass., Jan. 15; Amsterdam, N. Y., Jan. 22; Hartford, Conn., Feb. 8, 9; Somerville, Mass., Feb. 10; Lexington, Mass., Feb. 24.

Cartwright, Earl.—Nashua, N. H., Feb. 16.

Carreno, Mme.—Carnegie Hall, New York, Jan. 9.

Castle, Edith.—Brookline, Mass., Jan. 13; E. Weymouth, Mass., Jan. 16; Arlington, Mass., Jan. 22.

Claparelli-Viafora, Gina.—Aeolian Hall, New York, (Recital), Feb. 5 (evening).

Cheatham, Kitty.—New Rochelle, Jan. 10; Baltimore, Jan. 15; New York (Philharmonic), Carnegie Hall, Jan. 24; Sedalia, Mo., Jan. 30.

Claussen, Julia.—Minneapolis, Jan. 16.

Connell, Horatio.—Philadelphia, Jan. 10; Bryn Mawr, Pa., Jan. 17; Philadelphia, Jan. 22.

Culp, Julia.—Chicago, Jan. 11 and 13; Oberlin, O., Jan. 14; Wheeling, W. Va., Jan. 15; New York, Jan. 17; Carnegie Hall, New York, Jan. 20; Hartford, Conn., Jan. 22; Brooklyn, Jan. 24; Boston, Jan. 25; New York (Philharmonic), Jan. 29 and 30.

Dadmun, Royal.—Newark, Feb. 20; tour Middle West, Feb. 22.

Davidson, Rebecca.—New York, Jan. 11; Aeolian Hall, New York, Jan. 12; New York, Feb. 1; Paterson, Feb. 4; Greensburg, Pa., Feb. 5.

Davis, Jessie.—Concord, Mass., Jan. 21.

De Treville, Yvonne.—Seattle and State of Washington, Jan. 5 to 12; Portland and State of Oregon, Jan. 12 to 19; San Francisco, Jan. 20 to 22.

Dunham, Edna.—Clarksburg, Va., Jan. 13; Philadelphia, Jan. 22; Carnegie Hall, N. Y., Jan. 24; New York (Plaza), Jan. 25; New York, Feb. 22.

Eaton, Jessie Donner.—Manchester, Conn., Jan. 12; Boston, Jan. 13.

Eldridge, Alice.—Boston, Jan. 14; Brockton, Mass., Jan. 16; Somerville, Jan. 26.

Elman, Mischa.—Soloist, Philharmonic Orchestra, Carnegie Hall, New York, Jan. 15, 16.

Flesch, Carl.—Chicago, Jan. 10; Milwaukee, Jan. 12; St. Paul, Jan. 13; Des Moines, Jan. 14; Cedar Falls, Ia., Jan. 16; Chicago, Jan. 18; New York, Feb. 13 and 15 (début with New York Symphony Orchestra).

Fulton, Zoe.—Detroit, Jan. 16.

Gluck, Alma.—Carnegie Hall, New York, Jan. 21 (soloist Philadelphia Orchestra).

Godowsky, Leopold.—Chicago, Jan. 16.

Gerardy, Jean.—New York, Carnegie Hall, Jan. 18.

Granville, Charles N.—Long Island City, Jan. 15; Jersey City, Jan. 23; Englewood, N. J., Feb. 13.

Gunn, Kathryn Platt.—Brooklyn, Jan. 11; New York, Jan. 13; Walden, N. Y., Jan. 14; New York, Jan. 15; Orange, N. J., Jan. 23; Brooklyn, Jan. 25; New York, Jan. 26; New York, Feb. 13.

Hackett, Arthur J.—Lowell, Mass., Jan. 27.

Harris, George, Jr.—Boston, Jan. 11, 12; Providence, Jan. 13; Detroit, Jan. 17; Boston, Jan. 25; Somerville, Mass., Jan. 26; Worcester, Jan. 30.

Henry, Harold.—Chicago, Jan. 12; Denver, Feb. 5; Chicago, Mar. 4; Chicago, Mar. 23; Williamsport, Pa., Mar. 26; New York, Mar. 31.

Hinshaw, William.—New York (Hippodrome), Jan. 25; Erie, Pa., Jan. 27.

Hisse-De Moss, Mary.—Cincinnati, Jan. 28; Cleveland, Feb. 19; Adrian, Mich., Feb. 20; Crawfordsville, Ind., Mar. 24.

Hudson-Alexander, Caroline.—Port Huron, Mich., Jan. 9 (with Flonzaley Quartet); Ridgewood, N. J., Jan. 19; New London, Conn., Jan. 22; Waterbury, Conn., Jan. 27 (with Harold Bauer); Kansas City, Mo., Jan. 30 and Feb. 1; Bridgeport, Conn., Feb. 3; Carnegie Hall, New York, Feb. 5; Concord, N. H., Festival, Feb. 18, 19, 20.

Hunt, Helen Allen.—Waltham, Mass., Jan. 15; Lynn, Mass., Jan. 20.

Jacobs, Max.—Bloomfield, N. J., Jan. 19.

Kaiser, Marie.—New Rochelle, Jan. 13; Orange, N. J., Jan. 20; Haverhill, Jan. 21; Springfield, Mass., Jan. 27; Hamilton, Ont., Feb. 10.

Kerns, Grace.—Lowell, Jan. 27; Newburg, N. Y., Feb. 11; New York, Feb. 19; Richmond, Feb. 24.

Knight, Josephine.—Fitchburg, Mass., Jan. 15.

Kubelik, Jan.—Omaha, Jan. 12; Minneapolis, Jan. 14.

LaRoss, Earle.—Carnegie Hall, New York, Jan. 25; Easton, Pa., Jan. 29; Reading, Pa., Feb. 4.

Levin, Christine.—Southern tour, Feb. 16 to Mar. 18; Southwest and Middle West, Mar. 18 to Apr. 25.

Leginska, Ethel.—Boston, Jan. 16; Andover, Mass., Jan. 17.

Lund, Charlotte.—New York, Jan. 22; Hartford, Conn., Feb. 9; Dayton, O., Mar. 5.

Mannes, David and Clara.—Grand Rapids, Mich., Jan. 16; Detroit, Jan. 17; Chicago, Jan. 18; Minneapolis, Jan. 22; Duluth, Jan. 23.

McCue, Beatrice.—Buffalo, Jan. 15; Winter Park, Fla., Feb. 11; De Land, Fla., Feb. 12.

McMillan, Florence.—New York, Jan. 13; Brooklyn, Jan. 14; New York, Jan. 16, 17; Chicago, Jan. 25.

Meiba, Mme.—Omaha, Jan. 12; Minneapolis, Jan. 14.

Mero, Yolanda.—Lima, O., Jan. 8; Detroit (with New York Symphony Orchestra), Jan. 10; Indianapolis (with New York Symphony Orchestra), Jan. 12.

Miller, Reed.—Toronto, Feb. 2, 3, 4; Hamilton, Ont., Feb. 11; St. Louis, Feb. 13.

Miller, Mr. and Mrs. Reed.—St. Louis, Feb. 13.

Miller, Christine.—New Haven (Yale), Jan. 12; Middlebury, Conn., Jan. 14; Princeton, N. J. (University), Jan. 16; St. Louis, Mo., Feb. 3; Iowa City, Ia., Feb. 5; Waterloo, Ia., Feb. 6; Worcester, Mass. (Boston Symphony), Feb. 10; Dobbs Ferry, N. Y., Feb. 12; Hollidaysburg, Pa., Feb. 14.

Nielsen, Alice.—Carnegie Hall, New York, Jan. 18.

Pagdin, Wm. H.—Halifax, N. S., Jan. 27; Norristown, Pa., Feb. 3; Hamilton, Ont., Feb. 10.

Potter, Mildred.—Whitman, Mass., Jan. 28; Toronto, Feb. 2, 3, 4; Hamilton, Ont., Feb. 10, 11; Minneapolis, Feb. 17; Mankato, Feb. 18; Chicago, Feb. 23; Milwaukee, Feb. 26.

Purdy, Constance.—New York, Jan. 24; Boston, Jan. 28; Chicago, Feb. 8.

Reardon, George R.—Pleasantville, N. Y., Jan. 13; New York, Jan. 10; Mt. Kisco, N. Y., Feb. 3; Brooklyn, N. Y., Feb. 22.

Rogers, Francis.—New York, Jan. 6; Cincinnati, Jan. 12; New London, Conn., Jan. 22; Boston, Jan. 27.

Schnabel-Tollefsen, Mme.—Brooklyn, Jan. 22.

Seydel, Irma.—Somerville, Mass., Jan. 14, 15; Springfield, Mass., Jan. 27; Boston, Feb. 2; Quebec, Feb. 6; Melrose, Feb. 12.

Simmons, William.—Brooklyn, N. Y., Feb. 19.

Slezak, Leo.—New York, Jan. 20.

Smith, Ethelynde.—Chicago, Jan. 12; Cape Girardeau, Mo., Jan. 13; Milwaukee, Jan. 15.

Spross, Charles Gilbert.—Aeolian Hall, New York, Feb. 5.

Stevenson, Lucille.—South Bend, Ind., Jan. 19; Ann Arbor, Mich., Jan. 23.

Sundelius, Mme. Marie.—Keene, N. H., Jan. 15; Somerville, Mass., Jan. 16; New York, Jan. 17; Newton, Mass., Jan. 29; New York (Aeolian Hall), Feb. 3; Cambridge, Mass., Feb. 24, 25; New York, Mar. 3, 13, 14, 26.

Szumowska, Mme. Antoinette.—Harrisburg, Pa., Feb. 3; Boston (Simmons College), Feb. 27.

Teyte, Maggie.—Chicago, Jan. 10; Louisville, Ky., Jan. 12; New York, Jan. 15; Chicago, Jan. 17; New York, Jan. 19.

Thal, Della.—Chicago, Jan. 15; Monmouth, Ill., Jan. 22.

Thompson, Edith.—Salem, Mass., Jan. 13.

Thornton, Rosalie.—Chicago, Jan. 11.

Townsend, Stephen S.—Boston, Jan. 11.

Tollefsen, Carl.—Brooklyn, Jan. 29.

Tollefsen, Mr. and Mrs.—Brooklyn, Jan. 20.

Townsend, Stephen S.—Boston, Jan. 11.

Trnka, Alois.—Philadelphia, Jan. 22; Colgate University, Hamilton, N. Y., Jan. 29; New York City, Jan. 31.

Webster, Carl.—Manchester, N. H., Jan. 15; Concord, N. H., Feb. 18, 19.

Wells, John Barnes.—Dayton, O., Jan. 15; Cleveland, Jan. 16; Pelham Manor, N. Y., Jan. 23; Glen Cove, L. I., Jan. 25; Hackensack, N. J., Jan. 30; New York, Jan. 29; New York, Feb. 2; Wilkes-Barre, Pa., Feb. 6; Waldorf-Astoria, New York, Feb. 7.

Werrenrath, Reinald.—Bridgeport Conn., Jan. 14; Boston, Jan. 15; Carlisle, Pa., Jan. 19; New York, Jan. 20; Oxford, Jan. 23;

Lowell, Mass., Jan. 27; Columbia University, New York, Feb. 5; Ottawa, Can., Feb. 12.

Wiesike, Lillian.—Troy, N. Y., Jan. 14; Amsterdam, N. Y., Jan. 15; Boston, Jan. 18; Indianapolis, Jan. 26; Cleveland, Feb. 1; St. Louis, Feb. 7, 8; Evanston, Ill., Feb. 10; New York (Aeolian Hall), Feb. 19.

Williams, Evan.—Brockton, Mass., Jan. 13; Aurora, N. Y., Jan. 15; Norfolk, Jan. 20; Richmond, Jan. 22; Washington, Jan. 23.

Young, John.—Pleasantville, N. Y., Jan. 12; Mt. Kisco, N. Y., Jan. 13; Andover, Mass., Jan. 16; Akron, Jan. 19; Cleveland, Jan. 20; Sharon, Jan. 21; Pittsburgh, Pa., Jan. 22; McKeesport, Pa., Jan. 23; Donora, Pa., Jan. 24.

Ysaye, Eugen.—New York (Carnegie Hall), Jan. 21.

Orchestras, Quartets, Chorus, Etc.

Adamowski Trio.—Schenectady, N. Y., Jan. 12; Syracuse, N. Y., Jan. 13.

American String Quartet.—Farmington, Conn., Jan. 8, 9; Hartford, Jan. 14; Boston, Jan. 25; Boston, Jan. 26; West Roxbury, Jan. 29.

Boston Sextette Club.—Boston, Jan. 18; Wallingford, Conn., Mar. 9; Newburg, N. Y., Mar. 10; Poughkeepsie, Mar. 11; Torrington, Mar. 12; Rutland, Mar. 13; Oneida, Mar. 14.

Boston Symphony Orchestra.—Carnegie Hall, New York, Jan. 9, 10.

Chicago Symphony Orchestra.—Chicago, Jan. 16, 17; Milwaukee, Jan. 10, 19; Madison, Wis., Jan. 20; Chicago, Jan. 23, 24, 27.

Downer-Eaton Trio.—Boston, Jan. 13.

Jacobs Quartet, Max.—New York (Carnegie Lyceum), Jan. 25; Easton, Pa., Jan. 29.

Kneisel Quartet.—Aeolian Hall, New York, Jan. 13; Flushing, N. Y., Jan. 14; Philadelphia, Jan. 15; New York, Jan. 18; Cooper Union, New York, Jan. 19; New Haven, Conn., Jan. 21; Brooklyn, N. Y., Jan. 22; Aeolian Hall, New York, Feb. 10.

Longy New York Modern Chamber Mus. Soc.—Aeolian Hall, New York, Jan. 10, Feb. 21 and Mar. 21.

Manhattan Ladies' Quartet.—New York, Jan. 20; Brooklyn, Jan. 26; New York, Jan. 28; Brooklyn, Feb. 15.

Margulies Trio.—Aeolian Hall, New York, Jan. 20.

McDowell Chorus of Schola Cantorum.—Carnegie Hall, Jan. 20.

New York Philharmonic Orchestra.—Carnegie Hall, New York, Jan. 11; Princeton, N. J., Jan. 12; Carnegie Hall, New York, Jan. 15, 16, 22, 23, 25.

New York Symphony Orchestra.—Aeolian Hall, New York, Jan. 16, 18, 25.

Philadelphia Orchestra.—Wilmington, Del., Jan. 13; Philadelphia, Jan. 14; Washington, Jan. 20; Carnegie Hall, New York, Jan. 21 (Alma Gluck, soloist); Reading, Pa., Feb. 4.

Philharmonic Trio.—Brooklyn Institute of Arts and Sciences, Jan. 17.

Rubinstein Club.—New York (Waldorf-Astoria), Jan. 17.

San Francisco Symphony Orchestra.—San Francisco, Cal., Jan. 23, Feb. 6, 20, Mar. 13.

St. Louis Symphony Orchestra.—St. Louis, Jan. 9, 10, 16, 17, 23, 24; Feb. 6, 7, 13, 14, 20, 21.

St. Paul Symphony Orchestra.—St. Paul, Jan. 11, 13, 18, 25, 27; Mankato, Jan. 15; New Ulm, Jan. 16.

Young People's Symphony Orchestra.—Carnegie Hall, Jan. 17, 24.

Ysaye-Godowsky-Gerardy.—Rochester, Jan. 13; Springfield, Mass., Jan. 20; Baltimore, Jan. 22; Washington, Jan. 23; New York, Feb. 4; Philadelphia, Feb. 5; Chicago, Feb. 10; Boston, Feb. 21; Detroit, Feb. 24; New Orleans, Feb. 28.

Zoeliner Quartet.—Springfield, Ill., Jan. 11; Abilene, Kan., Jan. 12; Atchison, Kan., Jan. 13; Holton, Kan., Jan. 14; Lawrence, Kan., Jan. 15; Coffeyville, Kan., Jan. 16; Laurel, Miss., Jan. 19; Meriden, Jan. 20; Oklahoma City, Jan. 22; Newton, Kan., Jan. 23; Salina, Kan., Jan. 24; Commerce, Tex., Jan. 26; Greenville, Tex., Jan. 27; Waxahachie, Tex., Jan. 28.



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ILLNESS AFFLICTS CHICAGO'S OPERA

Several Changes of Schedule Necessitated—Cavaleri Unable to Appear This Season—Schumann-Heink the "Fricka" of a Memorable "Walküre" Performance—Titta Ruffo Sings His Farewell in "Thais"—Rudolph Reuter, Pianist, a Successful Soloist with Chicago Orchestra

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 5, 1914.

HOLIDAY week has brought nothing but repetitions at the opera, the untimely illness of several members of the company changing the aspect of the repertory.

Carolina White, after a ten days' study, will assume the rôle of *Fedora* in Gior-dano's opera of that name, next Tuesday, as Lina Cavaleri is still unable to appear here, and once more Chicagoans will have to wait another year to hear this Italian prima donna in opera.

Of the more notable incidents of the week thus far there have been the re-appearance of Marcoux in "Don Qui-chotte," on Monday evening; Titta Ruffo's farewell for the operatic year on Tuesday afternoon, with Mary Garden in "Thais"; Schumann-Heink, Claussen and Saltzmann-Stevens in a brilliant performance of "Die Walküre," on Tuesday evening, and a change of bill, owing to the indisposition of Miss White, on New Year's Eve, when "Aida" was substituted for "The Jewels of the Madonna."

Nothing new remains to be said of Massenet's fantastic opera, "Don Qui-chotte" or of the picturesque portrayal of the *Don* by Vanni Marcoux, of the fair *Dulcinea* by Mary Garden, and the *Sancho* of Hector Dufranne.

Titta Ruffo chose to make his farewell appearance for the present season with the Chicago company in the rôle of *Athanael* in Massenet's "Thais," at an extra matinée, which brought out a capacity house. Though not a rôle which might be numbered among the best of this sensational Italian baritone's characterizations, he disclosed at this performance a better domination of its dramatic possibilities than last week, and was given much applause. Campanini conducted.

With Ernestine Schumann-Heink as *Fricka*, Julia Claussen as *Brünnhilde*, and with Minnie Saltzmann-Stevens as *Sieglinde*, the cast of "Die Walküre" took on the aspect of an all-star investiture, especially when to these three heroines were added the names of Clarence Whitehill as *Wotan*, Charles Dalmorès as *Sieg-mund*, and Henri Scott as *Hunding*.

It furnished, in fact, an evening of unalloyed enjoyment, and not least contributory to this fact was the wonderfully dramatic performance of Schumann-Heink. She sang the music of *Fricka* with tonal power, with brilliance and with unusual sympathy. Her interpretations of the Wagner rôles are not only highly artistic, but eminently authoritative. She surpassed herself on this occasion.

Julia Claussen, as *Brünnhilde*, also gave an admirable performance, and it is needless to add that Dalmorès as *Sieg-mund* was impressive; that Whitehill's *Wotan* was up to his accustomed standard, and that Scott finds in *Hunding* a fine opportunity for the display of his gifts.

Arnold Winternitz, who conducted, deserves an especial mention for his discriminating reading of the score.

Popular "Madama Butterfly"

So far, the most popular opera of the Chicago season has proved to be "Madama Butterfly."

Given with particularly strong casts and exquisite stage settings, the Long-Puccini masterpiece has been re-demanded time and again.

The pathetic name part is sung by Jane Osborn-Hannah in the Italian performances and by Maggie Teyte in the English, while versatile George Hamlin, whose portrayal of *Pinkerton* is one of the best ever given in Chicago vocally, histrionically and in point of appear-



—Photo by Matzene.

Rudolph Reuter, the American Pianist, Who Was a Successful Soloist Last Week with the Chicago Symphony Orchestra

ance, sings the rôle in both the Italian and English presentations.

The New Year's Eve "Aida" was presented to a good-sized audience, with the same cast which had been heard earlier in the season. Rosa Raisa as *Aida* made again a very favorable impression. Amadeo Bassi as *Radames* was, as usual, admirable, as were Cyrene Van Gordon as *Amneris*, Huberdeau as the *King*, and Scott as the *High Priest*. Perosio conducted.

Puccini's "Tosca" was repeated at the Auditorium New Year's night, with Miss Garden, Marcoux and Bassi constituting a powerful trio of principals.

Last Saturday's matinée advanced an excellent ensemble in Bizet's "Carmen." Julia Claussen, the Swedish mezzo-soprano, discovered for us another facet of her versatility in the rôle of this opera; Lucien Muratore, the French tenor, gave an exemplary impersonation of *Don José*, and Hector Dufranne was a sonorous *Escamillo*.

Mme. Claussen was eminently satisfactory as the Spanish cigarette girl. She sang the music of the "Habanera" and the "Seguidilla" with rich tonal color, with distinction and with the poise of the routined singing-actress. She plays the rôle with thorough understanding of its dramatic import, though it is hard to dissociate her Scandinavian origin from the pronounced type of the Spanish gypsy.

Muratore's *Spanish Dragoon* is one of those finished portrayals both vocally and

dramatically which suggest the sturdy figure of Jean de Reszke. He had to repeat the Flower Song of the second act.

"Tales of Hoffmann" in English

Our operatic performances in English are gaining in popularity to such a marked degree that houses which are almost sold out are the rule on Saturday nights.

Last Saturday evening the sixth of these productions was given before a demonstrative and numerous audience. Offenbach's "The Tales of Hoffmann" was the bill. Edmond Warnery sang *Hoffmann* with that elegance and grace which characterize all his rôles. Jenny Dufau scored an estimable success in the florid song of *Olympia*; Mabel Riegelman was petite and girlish in *Antonia* and sang with charm; Miss Evans was not particularly effective as *Giulietta*; Ruby Heyl sang the music of *Niclaus* with more authority than last season; Clarence Whitehill, in three rôles, disclosed comedy traits of pleasing quality and sang with resonant voice the song of *Dapertutto*, and Charlier, who conducted the opera, reluctantly repeated the *Barcarolle* and again the prelude to the third scene, which is an orchestral setting of the before-mentioned number.

Rudolph Reuter in Chicago Symphony Concert

In recognition of the anniversary of the death of Theodore Thomas, the founder of the Chicago Symphony Orchestra, which fell on January 4, Frederick Stock, the worthy successor of Mr. Thomas, arranged a program of his "Lieblingsstücke," consisting of several works of Beethoven, and, to give an air of novelty and interest to the concert, listed at least one number which is but rarely heard, namely the Triple Concerto in C Major, op. 56, for piano, violin and violoncello. This brought to notice three of the most talented of Chicago's instrumental musicians—Rudolph Reuter, the American pianist; Harry Weisbach, the concertmaster of the orchestra, and Bruno Steindel, the violoncello virtuoso.

It was a performance of the work, which disclosed the many gifts of these musicians, Mr. Reuter accentuating his claim to be recognized as one of the leading pianists of the city, playing with clear technical prowess, with vivacity and with discriminative tone shadings. Mr. Steindel upheld the difficult violoncello part with the domination of the consummate artist, and Weisbach showing a refined style and tonal command.

Preceding this composition came a highly polished and sonorous rendition of the "Egmont" Overture. The second half of the program was devoted to a remarkable reading of the "Eroica" Symphony, No. 3, in E Flat, which Mr. Stock conducted from memory.

The orchestra lent every ounce of its artistic strength to make these compositions from the great master worthy of the occasion, and seldom has a Beethoven program called forth such applause as did this one at Orchestra Hall last Friday afternoon.

The Dohnanyi Concerto, op. 5, which has never before been played in America, served as the vehicle for displaying the virtuosity of Rudolph Reuter at a recent Orchestra Hall concert, with the Chicago

Symphony Orchestra. The critics were unanimous in their praise. Mr. Reuter's manager is now Marguerite Easter.

Apollo Club's "Messiah"

The forty-ninth performance of the "Messiah" was given at Orchestra Hall last Monday evening by the Apollo Musical Club, under the able direction of Harrison M. Wild. For this occasion the orchestration of Prof. Ebenezer Prout, the celebrated English musician, was used, and it proved to be much more in the spirit of the Handel style than that which had formerly been employed. The chorus sang with rare finish and with fine tonal balance.

Three Chicago soloists made the arias and recitatives of exceptional beauty. Mabel Sharp Herdieu, the soprano, sang with that refined quality of vocal expression which has made her an oratorio singer of distinction, and Mrs. Rose Lutiger Gannon, the contralto, sang with wonderful sympathy. Arthur Middleton, the basso, was in fine voice and Reed Miller, the tenor, was also most successful.

The orchestra (it was the Chicago Symphony Orchestra) played the accompaniments with care and precision. The greatest share of the credit, however, is due Mr. Wild for his excellent direction of the entire work.

The repetition of the work (there are always two given annually) last Friday evening at the Auditorium, making its fiftieth representation, was, if possible, still more finished than Monday's. The same soloists assisted.

Oscar Seagle's Recital

Oscar Seagle was the artist at the thirty-second artist recital given under the auspices of the Amateur Musical Club at the Studebaker Theater last Monday afternoon. He was again accompanied by Yves Nat at the piano and gave a long and interesting program of which two songs of John Alden Carpenter, two by Campbell-Tipton and one by Marshall Kernochan formed the American group.

Last Wednesday morning at the Woman's Club in Evanston, a musicale was given by John Barnes Wells, tenor; Cornelius Van Vliet, the Dutch cellist, and Alice Cory, soprano, recently returned from Paris, assisted by Johanna Hess-Burr, accompanist.

The regular Sunday afternoon concerts were given by Martin Ballman and his orchestra at Lincoln Turner Hall, at which Martha Thomas was the principal soloist, and by William Boeppler and his orchestra at the North Side Turner Hall, at which Helen Spindler, pianist of Fort Wayne, Ind., and George L. Tenney, tenor, were the soloists. Miss Spindler played the First Movement of the Beethoven "Emperor" Concerto.

Pupils of Mr. and Mrs. Herman Devries, vocal instructors, gave a song recital at the Fine Arts Theater last Monday evening and several of the students exhibited more than the ordinary gifts for song and operatic interpretation. Twenty odd pupils appeared in different selections, all showing careful training and musical understanding. It was gratifying to notice the number of men students in the class. Mrs. Hazel Eden Mudge, soprano, a singer in a more advanced stage, sang the "Jewel Song" from "Faust" with good effect. M. R.

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MUSICAL AMERICA, Jan. 10, 1914



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Tenor of the Boston Opera Company

